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THE CALIFORNIA STATE DEPARTMENT OF EDUCATION PREPARED THIS CURRICULUM GUIDE FOR THE TEACHING OF GERMAN IN CALIFORNIA WITH THE IDEA OF HELPING TEACHERS, COUNSELORS, AND ADMINISTRATORS CONDUCT A SOUND, COORDINATED PROGRAM OF LANGUAGE STUDY. DESIGNED FOR BOTH EXPERIENCED AND BEGINNING TEACHERS OF, PRIMARILY, GRADES 6 THROUGH 12, THE MAJOR PART OF THE GUIDE FOCUSES ATTENTION ON THE DEVELOPMENT OF LANGUAGE SKILLS IN A LONGER SEQUENCE OF LANGUAGE INSTRUCTION AND PRESENTS SPECIFIC TEACHING METHODS AND TECHNIQUES. OTHER TOPICS DETAILED ARE CONCEPTS OF LANGUAGE AND LANGUAGE LEARNING, STAFF CONTRIBUTIONS TO A COORDINATED LANGUAGE PROGRAM, RECOMMENDATIONS FOR USING THE LANGUAGE LABORATORY, THE USE OF PATTERN DRILLS, AND TEACHING GEOGRAPHY AND SONGS. LISTS OF SELECTED REFERENCES AND SOURCE MATERIALS COMPRISE THE APPENDIXES. (AB)

German

Guide for the Teaching of German in California

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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CALIFORNIA STATE DEPARTMENT OF EDUCATION
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Sacramento 1967

Guide for the Teaching of German in California

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Foreword

Since the late 1950s, considerable progress has been made in foreign language instruction. New teaching techniques have been tried in classrooms over the past few years, and foreign language research has shed light upon the efficacy of certain methods and materials so that certain conclusions and recommendations now carry more weight.

The trend in many school districts seems to be toward the offering of several languages, and the number of new foreign language teachers is growing. Therefore, the State Department of Education should provide leadership and assistance to administrators and teachers so that a constructive plan is immediately available.

Because a tremendous amount of material is becoming available for foreign language instruction, this *Guide for the Teaching of German in California* gives the German teacher timely advice to enable him to use the new programs and supplementary material with greater assurance. We feel that the specific comments and detailed information contained in this guide will direct and coordinate the efforts of California's teachers of German.

Max Rafferty

Superintendent of Public Instruction

Preface

This *Guide for the Teaching of German in California* is designed to help California teachers, counselors, and administrators conduct a sound program of German language study. The guide will probably be of most help to teachers of grades six through twelve; however, suggested techniques, materials, and sample units should also be useful to German teachers in kindergarten and grades one through five. The various sections are intended to be of assistance to experienced, as well as beginning, teachers.

This guide is similar in many ways to two previous Department of Education publications: *Spanish: Listening, Speaking, Reading, Writing—Grades Seven Through Twelve,* published in 1961; and *French: Listening, Speaking, Reading, Writing,* published in 1962. It also repeats much of the philosophy contained in *Suggestions for Teaching Foreign Languages by the Audio-Visual Method* and *Language Instruction: Perspective and Prospectus,* which were published by the Department of Education in 1960 and 1963, respectively. The writers of this *Guide for the Teaching of German in California* have repeated the philosophy when they felt it was necessary to reaffirm certain statements which have special significance for teachers of German. The writers have also placed greater emphasis on specificity than was desired—or even possible—a few years earlier.

This publication is also an attempt to implement the resolution of the State Board of Educaton which urged school districts ". . . to consider teaching a variety of languages, that adequate attention be given to effective teaching, that continuous sequence of language instruction from the elementary through the secondary grades be maintained." This guide contains suggestions based on the latest research on the use of the language laboratory, a list of instructional materials for the teaching of German, and a suggested list of professional materials for German teachers. However, at the rate new materials are becoming available, teachers will probably have to make their own addendum soon after they receive this guide. The California State

Department of Education presents this guide to teachers of German, to counselors, and to administrators in the hope that it will be used in the planning of the foreign language course and that it will serve as a ready reference for teachers of foreign languages.

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1

Language and Language Learning

A program of study in German should provide an organized sequence of instruction by which students learn to communicate in the German language and learn to understand and appreciate the cultures of German-speaking peoples.

Upon completion of each semester of instruction, students should be able to do the following:

- Perform the following skills to the extent that the syntax, morphology, and vocabulary have been presented for learning:

  Comprehend when the language is spoken at a normal rate.

  Speak with accuracy and fluency. Pronunciation and intonation should be such that a native listener is not distracted from what is said by how it is said.

  Read with comprehension and fluency what they can understand through listening.

  Write correctly what they can say.
- Use gestures that typically accompany the language utterances they learn.
- Understand basic cultural traditions and attitudes that are reflected in the language they learn.
- Understand attitudes of German-speaking peoples, their ways of life, and contributions to mankind, as reflected in the history, literature, art, music, politics, or philosophy presented for learning.

CONCEPTS AND IMPLICATIONS OF LANGUAGE LEARNING

Recent studies in linguistics, anthropology, and psychology have contributed much to our understanding of the nature and function of language. Yet, much remains to be discovered about how language is learned, especially about the process of learning a second language. Understanding this process is vital to those concerned with second language teaching.

When teachers lacked knowledge derived from scientifically controlled experimentation, they developed teaching techniques based on classroom experience. They evaluated the effectivness of these techniques and tried to organize the best ones into integrated approaches to teaching.

These approaches were in turn modified by the accepted purposes for learning a second language. If the primary purpose of foreign language study is to develop the skills of speaking and understanding the language, then the teaching approach is likely to be different from that used to develop "logical thinking."

Even when the objectives of foreign language study are agreed upon, differences in approach are likely to develop out of differing classroom experiences. Thus, today, when emphasis upon learning to comprehend and speak the second language is a generally accepted objective, there is still controversy about how such an objective is best accomplished.

In general, this guide describes concepts that are basic in a modern approach to foreign language teaching and suggests implications of these concepts for the development of classroom techniques and procedures.

Continued research and further experience in teaching will undoubtedly compel modification of some of these concepts and implications. Nonetheless, stating the following concepts here provides a useful resource for understanding better the variety of specific techniques recommended throughout this guide:

1. Language is communication primarily through sound.

2. Native speakers of English tend to have language habits that interfere with accurate communication in German.

3. Learning to use a language is learning to use several skills.

4. Imitation is fundamental to the process of learning to speak and write a language.

5. Creative practice is essential for attaining mastery of what is being learned.

6. Students should develop native-like facility in using the structures and vocabulary items that are presented for learning.

7. Evaluation of student performance is essential to successful progress in learning German.

8. Awareness of meaning is essential to effective language learning.

THE FIRST CONCEPT

Language Is Communication Primarily Through Sound

The development of language in literate societies indicates a progression from listening/speaking to reading/writing. Not all societies have made this progression. Thus, groups still exist in which no system of written communication has been developed. However, members of these societies still use language; they do speak to one another.

By the time a child is five or six years old, he can communicate fluently in speech. That is, he can use language fluently some time before he can read or write.

Communication through sound is language. Writing is a derivative system in which sounds are symbolized by graphic representations.

Despite the importance of reading and writing in modern German and American life, most daily communication activities involve only listening and speaking. The extensive use of television, radio, and telephone in modern life testifies to the importance of listening and speaking.

Implications of the First Concept

1. Extensive practice should be devoted to developing the skills of listening and speaking.

2. Reading and writing practice, especially in the beginning, should reinforce or extend listening and speaking skills in German.

THE SECOND CONCEPT

Native Speakers of English Tend to Have Language Habits That Interfere with Accurate Communication in German

The human vocal mechanism is capable of making a wide variety of sounds. One need only listen to several languages from different parts of the world to be aware of this. But in any given language, the number of sounds is relatively small. These few sounds are combined systematically into words, which are used consistently to convey specific meanings.

It should be remembered that sounds are not ideas. A person who knows a round object to be "ball" will not envision the round object when he hears *Kugel* for the first time. The sounds "ball" and *Kugel* call forth visions of the object only after one has learned to associate the sounds with the object.

Because the sounds and sound sequences of German and English are not the same, the American student may find that his pronunciation and intonation patterns interfere with the production of accurate German sounds and sound sequences. For instance, when he hears German, he may perceive the sounds as if they were English and ascribe to them false meaning, or no meaning at all.

A further interference may develop in trying to read German, for the graphic symbols used in German and English do not necessarily stand for the same sounds. For example, the sounds of the German word *Tag* are different from those of the English word "tag," although both words are spelled with the same letters.

Nor do differences in sound pose the only problems. Words are often not put together in the same way in German and English. *Ich bin gestern in die Schule gegangen* uses a syntactic pattern that is different from the English expression of the same idea. An American student attempting to express this idea in German might easily say, "*Ich habe gegangen in die Schule gestern.*" The use of *sein* as a perfect tense auxiliary and the German syntax here do not come "naturally" to an American student.

Implications of the Second Concept

1. Students should be provided maximum opportunity for practice in those areas of pronunciation, intonation, form, syntax, or vocabulary where English creates the most interference with German.

2. Materials and methods used for teaching German to American students should be designed specifically to help students overcome interferences between English and German. These materials and methods should be based upon contrastive studies between the two languages.

3. Special attention should be given to minimizing the tendency of American students to pronounce printed German words as if they were English words.

One approach is that students read (and write) only German that they speak and comprehend well. Because the same graphic symbol in the two languages may elicit two different sounds, students should have practiced the German well enough so that upon reading the graphic representation of these sounds, they will not pronounce them as if they were reading English. That is, when they see the German word *wo,* they will say /vo/, not /wo/.

Another approach is that reading practice follow closely the introduction of new vocabulary and syntax. Because students will tend to pronounce German sound representations as if they were English, the student should be given guided practice from the beginning in seeing in print the German phrases they have already learned to pronounce without text. In this way students receive more practice in overcoming the always threatening interference between English and German systems of sound representation.

THE THIRD CONCEPT

Learning to Use a Language Is Learning to Use Several Skills

A person who is fluent and literate in his mother tongue is rarely conscious about the sounds, forms, or structures of the language he uses. The latter are skills that have become automatic and habitual in listening, speaking, reading, or writing. Except for occasionally choosing one word over another for stylistic reasons ("I 'donated' to charity" sounds better than "I 'gave' to charity"), the fluent speaker concentrates on *what* he wants to say rather than on the mechanics of sound or grammar. In this, he is like the typist who is more concerned with the looks and legibility of his copy than with the placement of his fingers, or like the tennis player who concentrates on winning instead of on his stance or on the position of his racquet.

Although the skills of listening, speaking, reading, and writing are all interrelated, they are nonetheless separate skills. The learning of each skill proceeds at its own rate. Few individuals perform each of the four skills with equal ability. A person may read very well and write poorly, or he may speak well and read poorly.

One may know much about a language and still not be able to communicate well in it, just as a musicologist may know every detail of the forms, theory, or history of music but not be able to play a composition at the piano. For example, a person may know theoretically that combining *Können Sie mir sagen* with *Wo ist hier ein Restaurant?* requires a shift in order (*Können Sie mir sagen, wo hier ein Restaurant ist?*). However, unless his use of German is automatic, he may hesitate in forming the correct utterance and may thereby hinder communication.

Implications of the Third Concept

1. To establish correct language habits in using German, students must be provided opportunity to practice regularly and frequently. Most students are in contact with German during only one classroom period per day, five times a week. To provide the regular and frequent practice needed, the greater part of each class period should be devoted to activities in which students practice using the German language.
2. Syntax, forms, and vocabulary to be practiced in each of the skills should be systematically planned to include abundant practice of all new material introduced; cyclic review, repractice, and variation of all material previously introduced; and testing of the oral-audio skills developed.
3. Provision should be made for practicing each of the four skills.
4. Time devoted to theorizing about German should be held to a minimum in order to reserve the maximum amount of time for practicing.
5. Classroom procedures should be organized so that the maximum number of students may practice the oral-audio skills for the maximum amount of time during any given classroom period. Writing that can be carried out effectively without the presence of the teacher should be done outside of class in the form of home assignments.
6. Generally, the use of English in the classroom should be minimized. Students need every moment of class time to hear, speak, and pronounce German. The teacher should use English only on those occasions when the same learning cannot be efficiently achieved or evaluated by using German. English is appropriate for:
   a. Explaining grammar in conjunction with abundant practice (the brief explanation can be made before or after the practice)
   b. Informing the students about the mechanics of an exercise ("*Verbinden Sie die beiden Sätze mit einem Relativpronomen.* Combine the two sentences I will say into a new one with a relative pronoun.")

c. Conveying the meaning of a German word or structure when it is inefficient to do so through German synonyms or circumlocutions
d. Giving directions in a test
e. Using certain pattern drills that employ English as cues and to which students respond in German
f. Checking by means of translation by the students from German into English to determine whether the students know what they are saying

7. Whenever English must be used, it is preferable that the students also hear the message in German. The German should precede the English in order to stimulate as many as possible to try to understand what is being said. Many teachers also like to shift their voices to a lower and softer key when using English. Such a change makes both the students and the teacher aware of the fact that the use of English is a necessary but unwelcome step, to be abandoned as quickly as possible.

Translating from English to German or German to English is a special skill and is not included among the primary objectives for the teaching of German. Before initiating activities involving translation, the teacher should consider whether or not the goals of the course cannot be better achieved through the use of German alone.

THE FOURTH CONCEPT

Imitation Is Fundamental to the Process of Learning to Speak and Write a Language

Over the course of centuries, changes occur in every spoken language in pronunciation, syntax, form, and vocabulary. These changes take place very slowly.

A child learning his native language accepts it essentially as it is. He does not create syntax, form, or vocabulary. If he deviates too far from acceptable usage, he fails to communicate. Thus, an essential process in learning to speak and write German is to imitate the language as it is already spoken and written.

Of course, one may learn the rules apart from learning to use the language. However, knowledge *about* the language does not in itself guarantee success in using the language. This success comes only through practice. Practice in speaking and writing begins—always—with imitation.

Implications of the Fourth Concept

1. Students should imitate German that is authentic, accurate, and appropriate to the situation in which it is used.

2. German spoken in the classroom should be correct in pronunciation, intonation, stress, and juncture. Rate of speech should be normal.

3. Teachers of German should have native or native-like control of the language. When this is not the case, teachers should utilize instructional materials that provide students with adequate spoken (recorded) and written models.

4. Students should be provided with ample opportunity to listen to all sounds that they are expected to imitate in speech. Students cannot be expected to imitate sounds that they do not hear. Utterances consisting of many sounds or of sounds that are new or difficult for students should be broken into smaller units, both for listening and for imitating.

THE FIFTH CONCEPT

Creative Practice Is Essential for Attaining Mastery of What Is Being Learned

To familiarize himself with a new sound, word, or pattern, the student must first repeat it—that is, he must imitate the new sound, word, or pattern. However, the imitation phase should be converted almost immediately into an exercise in which the learner is challenged to create the language he is learning on his own without the crutch of an immediately preceding model. **The step from imitating to initiating the patterns being taught is crucial to effective learning.**

Implications of the Fifth Concept

1. For effective learning, the student should proceed almost immediately from the necessary *repeating phase* to the *creative phase* of the material he has just repeated.

2. The creative phase is most effectively implemented by means of structural exercises in which the student does not repeat but is challenged to make a change in any or all of the following: sounds, form, structure, and vocabulary.

3. Many of the exercises should be mutation drills rather than mimicry drills; i.e., drills that require the student to practice through creative efforts of his own.

THE SIXTH CONCEPT

Students Should Develop Native-like Facility in Using the Structures and Vocabulary Items Presented for Learning

Students cannot master all of the German language at one time. Within each of the four skills, facility develops in small increments as students learn to control new structures and new vocabulary.

Teachers sometimes feel compelled to "cover" a given amount of material in a designated amount of time. Thus, the material in a first-year textbook (or in a level-one textbook) is presented but not necessarily learned in one year. Some students may develop facility in using this material, but others may not. Ultimately, it is better for students to use a limited amount of German automatically and correctly than to have inaccurate or inadequate control of large amounts of the language.

German, like any other language, is composed of sounds, structures of form and syntax, and vocabulary. Of the three components, the first two are basic to learning a new language. While the amount of German being learned in the beginning stages should be limited, this limitation should not include the sound system, which must be learned in its totality as a basis for any further learning. Through intensive and well-planned practice, the learner should gain as quickly as possible the ability to discriminate and to produce all the sounds of German in their various combinations.

Implications of the Sixth Concept

1. The extent to which students are expected to develop their skills and the amount of German that they are expected to learn should be determined by what they can learn well. In setting these limits, the teacher should consider the following:

   a. Necessity to master the complete sound system
   b. Necessity to master high-frequency structures that occur in the spoken language
   c. Necessity to limit the vocabulary in favor of the preceding two objectives in the beginning phase of learning German
   d. Grade level of the class
   e. Maturity, motivation, and ability of individual students (Students of similar maturity, motivation, and ability should be grouped together, so far as it is possible to identify them.)

f. Amount and allotment of time spent weekly on German study.
g. Achievement of students, based upon performance

2. The amount of German presented for learning at any one time should be small. Students should have ample opportunity to develop facility in using new vocabulary items or structures before proceeding to additional ones.

THE SEVENTH CONCEPT

Evaluation of Student Performance Is Essential to Successful Progress in Learning German

Whether students are learning their native language or a second language, their teachers must evaluate the accuracy of pronunciation, intonation, and spelling; the degree of understanding of the spoken language; and the students' ability to speak and write using correct form and syntax. Without this evaluation, the students may develop incorrect habits which are extremely difficult to correct.

Americans who are learning German have great need for evaluation, for they already have developed a set of language habits in using English. Some of these habits interfere with the development of habits necessary for accurate use of German.

Implications of the Seventh Concept

1. Evaluation of student performance should be immediate, frequent, and continuing.

2. Evaluation should consist not only of correction of response when the response is wrong but also of confirmation when the response is correct. Students need to be told when their use of German is correct as much as they need to be corrected when it is not.

3. Evaluation should include the following skills at all levels of learning—from Level I to Level IV—except in classes with a prolonged prereading period:

a. *Listening-comprehension;* i.e., ability to understand the spoken language transmitted by human voice or mechanical means
b. *Oral production;* i.e., ability to imitate correctly; perform memorized material, such as dialogues or poems; generate correct grammatical forms in response to oral stimuli; generate free, unpredetermined responses during the give-and-take of conversation or question-and-answer periods; and pronounce words and phrases correctly in response to written stimuli

c. *Reading;* i.e., understanding the meaning of written messages without necessarily translating into English
d. *Writing;* i.e., ability to spell what one can say and to express ideas correctly in written German
e. *Language analysis;* i.e., ability to describe the essential features of sound, form, and syntax of German—especially those that differ from English

4. Activities that involve group oral response should include opportunities for individual performance in order that individuals may be evaluated.

5. Evaluations should be conducted in such a way that they do not embarrass students or cause them to be hesitant in performing. Evaluations should not interfere with the communication process. (The teacher may find it helpful to evaluate many aspects of language facility during practice activities rather than during activities whose basic purpose is to communicate.)

6. After students have had ample opportunity to practice—with ample opportunity for correction and confirmation of their responses during that practice—their achievement should be recorded as scores in the class register. The scores should be given for the performance of activities using materials with which students have previously practiced. That is, the evaluation activity should be in the same form and format as the activities by which students learned to perform.

a. Various aspects of performance may be given individual evaluation. An oral performance may be graded for pronunciation of specific sounds, for specific intonation patterns, for use of a particular structure, and so forth.
b. The teacher should not attempt to evaluate all aspects of achievement in one performance. He may, at times, isolate one aspect and evaluate it separately from others.
c. When students perform for a recorded score, they should know what aspect of their performance is being evaluated.

THE EIGHTH CONCEPT

Awareness of Meaning Is Essential to Effective Language Learning

Communication is a process by which one person transforms ideas into sounds and another person transforms the sounds into ideas. This is as true of writing and reading as it is of speaking and listening.

The fluent native is so concerned with transmitting and receiving the ideas that he rarely pays attention to the sounds, their graphic representation, or their general organization as he communicates. Students, on the other hand, must devote considerable attention to these mechanics. In addition to learning the meaning communicated by sounds or by graphic representations, students often must focus their attention on pronunciation, spelling, syntax, and other aspects of the new language that pose problems for them. Thus, they may participate in language activities—drill and practice—that are not communication activities; i.e., the purpose of the activities is not to communicate ideas but rather to drill in some aspect of the mechanics of language. However, if the students continue this drill without being aware of the meaning of the sounds being produced, they may fail to develop the essential purpose of learning a second language—the transmission of ideas.

Implications of the Eighth Concept

1. At the time of initial presentation, the meaning of all new vocabulary, forms, and structures should be made unquestionably clear to the students.
2. As the students practice and review, they should be reminded frequently of the meaning.
3. The teacher should check frequently to make certain that the students understand the meaning of the language which they use for communication or drill.

2

Contributors to a Foreign Language Program

THE ADMINISTRATOR

When the California Legislature passed AB 2564 and thus added Section 7604(c) to the Education Code, it affirmed the belief that foreign languages should be taught at the elementary school level as well as at the secondary level.[1] Thus, the study of a foreign language is now a requirement for nearly all California students at some stage in their education; it is no longer limited to those preparing to attend four-year colleges.

Because of these changes in the law, administrators have the responsibility for initiating foreign language programs, selecting the languages to be offered, and providing a sequence of language instruction that will permit students to continue the study of the language after leaving the elementary school.

Students should also be able to transfer from one school within the district to another without encountering difficulties resulting from the use of differing materials and methods in the language classes. Their accomplishments during any one school term should not only be complete and satisfying in themselves but should also prepare the students for continued study. To accomplish these goals in a district, all teachers and administrators concerned must cooperate fully.

A language program within a district should be treated as a unit, not as individual offerings in various schools. Whenever the child begins to study German, he should be able to continue that study as long as he is in school, and the general approach used in teaching the beginning stages should be comparable in all elementary and high schools in the district. Textbooks and other teaching materials should be coordinated in order to facilitate transfer. A testing committee should construct joint four-skill tests to be administered throughout the district. Teachers should be in agreement regarding goals and methods; they should be encouraged to meet frequently to discuss common problems; and, ideally, they should visit other language classes both inside and outside of the district.

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[1] Chapter 2207, Statutes of 1961.

Articulation with colleges and universities is primarily a function of the language supervisor or administrator in charge. A district language program should not be geared exclusively to prepare students for colleges or universities since not all students will attend colleges. However, since many of the students who are in advanced language classes in high school do continue to study the language at colleges, a constant liaison should be maintained. It is important that elementary, high school, and college teachers understand each other's methods and goals of instruction; innovations in teaching often begin at the elementary school level and progress through the grades and into the colleges. On the other hand, successful teaching methods in use in colleges may be adopted by elementary or high school teachers. Consequently, a well-organized and successful district program may have an influence on methods and goals of college language programs, and vice versa.

The academic success of the students is, of course, the primary consideration in all articulation discussions. The students wish to learn how to understand, speak, read, and write German. It is the task of all contributors to a foreign language program to help them attain this goal.

THE SUPERINTENDENT

The superintendent should provide the leadership for establishing a seven- to ten-year sequence of language instruction and should offer his principals every encouragement in the actual development of such a program. Because of his professional contacts with the community as a whole, he should determine the desires of the community as to which languages should be offered. Whenever possible, he should provide elementary school pupils with a choice of several languages. Having a wide choice of languages is particularly important to pupils because present trends in foreign language offerings threaten to create an imbalance, which in time will seriously limit the opportunity for California school children to select a language for study through a seven- to ten-year sequence.

Those superintendents who have schools in their districts that do not offer German should consider the many reasons for adding this foreign language to the curriculums of the schools. Some of the reasons follow:

- German is spoken in western Europe by more people than any other language.
- Germany has become a country with which the United States has developed very close economic, political, and military ties.
- Culturally, understanding the German language continues to be essential to students who wish to gain full appreciation of modern trends in the arts, literature, and philosophy, as well as knowledge of much of our humanistic heritage.
- In our age of science and technology, the study of German is considered advantageous if not essential.
- German is a language that has great practical value, and as such should be studied at least in a seven-year sequence.

If the superintendent needs assistance in finding competent teachers, he may consult the Bureau of Teacher Education and Certification in the California State Department of Education.

To ensure the greatest effectiveness of the foreign language program, the superintendent should maintain an efficient articulation from one grade to the next.

THE PRINCIPAL

The principal bears a great responsibility for the success of instruction in a foreign language. He determines such factors as (1) class size; (2) time of day for language instruction; (3) length and frequency of the period; (4) facilities that will be available; (5) appointment of language teachers; and (6) inservice training, including training in the use of the laboratory or electronic classroom.

Beginning classes should be kept as small as possible since learning to communicate in a foreign language requires much practice in the classroom, and considerable attention must be given to pronunciation and conversation on an individual basis. Fluency is a goal more easily achieved in a small class. Advanced classes must be encouraged, and the enrollment should be small; there should be no combining of two or more classes of different levels during the same class period. If the school district has established a sequence of language instruction, it has a moral commitment to give each student full instruction at each stage of his language study; this cannot be done by combining classes.

Language classes should be an integral part of the total curriculum; these classes should be held daily and may begin at the elementary school level with 20-minute periods, progressing to full class periods in the high school. The classroom should be as free from outside disturbances as possible. Each language teacher should have his own room so that materials, displays, and equipment will always be readily available. If individual rooms cannot be provided, a workroom should be made available in which teachers can make tapes, preview materials, and prepare visual or audio aids.

THE COUNSELOR

The National Education Association and the National Association of Secondary School Principals have recommended that all students be given an opportunity to study a foreign language and to continue the study for as long as they are motivated. Counselors should actively support this philosophy. They should encourage students to begin the study of a language and assist them in determining which language they wish to study and for how long. When counselors are not available, this responsibility rests on the teacher in a self-contained classroom or on the principal, the vice-principal, the language teacher, or perhaps the parents. Whoever counsels the students should encourage administrators to provide a choice of languages in the elementary schools, and should encourage students to study one language over an extended period of time.

Modern methods of teaching tend to disprove the previously held theory that one language is "easier" or "harder" to learn than any other, and students need to be made aware of this fact. The students' choice of language should be based, rather, on their individual interest and need.

Counselors should actively support language programs already established in the school district; they may also help formulate a schoolwide or districtwide policy to determine prerequisites for continuing study in language courses. Such a policy would serve to facilitate transfer from one school to another as well as to ensure cooperation betwen language teachers and counselors.

In advising students concerning post-high school studies in German, counselors should ascertain the precise nature of the program being offered at a college or university. To advise the students, counselors need to have answers to such questions as the following:

1. Does the institution of higher learning welcome students with good preparation in the oral skills?

2. Does the institution take interest in developing the students' language skills by teaching literature and civilization courses in German?

3. Will there be an opportunity to strengthen the language skills beyond the third year of college by advanced skill courses, such as advanced conversation or phonetics?

THE SUPERVISOR

The language supervisor, coordinator, or department chairman contributes toward maintenance of standards and improvement of instruction. It is desirable that districts designate a supervisor or coordinator who will provide assistance in maintaining districtwide standards and who can devote the major portion of his time to the progress and planning of language programs.

The supervisor is closely concerned with day-to-day instruction and assists the teacher in many ways, such as the following:

- Obtaining equipment and materials
- Arranging periodic conferences with language teachers, administrators, counselors, and parents on an individual and group basis for exchange of ideas
- Reviewing courses of study
- Helping to choose textbooks and other materials
- Keeping teachers informed of conferences and special programs that can provide new approaches to teaching
- Maintaining districtwide files of tests, courses of study, and materials for the purpose of improving standards
- Observing the beginning teacher in the classroom and offering suggestions for improvement of instruction
- Coordinating efforts of language teachers at all levels in the district
- Preparing materials that can be used to keep parents informed of the goals of language instruction

The supervisor should be a person who has had successful language teaching experience in elementary or high schools. He should be most concerned with giving assistance to the teachers in the various schools, but he should also work with teachers to develop and maintain a high standard of instruction and a general acceptance of modern teaching methods throughout the district.

THE INSTRUCTOR

The teacher of German should realize that he is for most students the only contact they have with the language or the culture they are studying. His success as a teacher will depend to a great extent upon his qualifications for teaching the language. He should be capable of native or near-native pronunciation of German, so that his students are imitating a standard pronunciation. If he is a native of a German-speaking country, he must be able to speak standard German, and his command of English should be sufficient to allow him to make explanations without being misunderstood.[2] It is also of paramount importance that the teacher inspire confidence in his students; this confidence can be generated only if he has confidence in his own ability to use the language and to teach the culture. The teacher should have visited or lived in a German-speaking country; the comparative ease of travel, the possibilities of charter flights, and numerous grants for travel and study make achievement of this goal realistic.

It is not enough to have a mastery of the language if the teacher has not taught in the classroom. Each teacher should show evidence of having a broad knowledge of foreign language teaching methodology and should be able to demonstrate competency in teaching German. Every teacher should have some supervised teaching experience at the level on which he will be teaching, before he is employed as a foreign language teacher. He must be able to help the students learn attitudes, habits, forms, and patterns in the beginning weeks of language study that will enable them to be successful throughout the entire period of study.

All teachers will benefit from inservice study, especially with the help of recorded materials. Many teachers prepare their lesson not only with the help of the textbook but also by listening to and practicing with the recorded materials they will present in class. The tape recorder also gives teachers of German the chance to hear themselves as their students hear them. They can record an entire classroom session. Teachers may wish to listen to themselves to check their rate of speaking, intonation, pitch, and pacing. They may want to determine if they speak too much during the period or if they should speak louder or softer. Veteran teachers may wish to assure themselves that they have not developed unconscious mannerisms that interfere with instruction, or they may wish to compare the words that they actually used with what they thought they said. Such taped instructional sessions might be used as the basis for a foreign language department meeting.

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[2] The Modern Language Association (MLA) list of qualifications for secondary (or elementary) school teachers of modern languages provides more details in regard to the teacher's expected proficiency. The address of the MLA appears in Appendix B.

The public school teacher who teaches five classes each day using audiolingual techniques encounters fatigue. An instructor who conducts as many as five beginning classes each day modeling dialogues, repeating utterances, and responding many times to each member of the class expends a tremendous amount of energy. Teachers should realize that they will probably become bored with the repetition of certain patterns *before* the students will and can minimize fatigue by using the tape recorder or record player to model the utterances. Teachers should devote a rather short time to repetitive drills and should vary activities frequently during the instruction period.

3

Organization of the Beginning Class

Before a teacher begins his instruction in German, he should tell his students (1) what they are going to learn to do; (2) how they are going to accomplish it; and (3) why they will be asked to follow certain procedures. In addition, the teacher may also find it advantageous to present the same information to the parents. Many students and their parents have preconceived notions of what is involved in foreign language study. Some of these notions may be inconsistent with current objectives and methods in the language program. Consequently, such notions may be dispelled by having an orientation session.

During the first class meeting, the teacher may want the class to hear some German. He may make a few simple statements, using cognates, while students look at line drawings illustrating such sentences as these:

Das Schiff sinkt.
Der Mann trinkt ein Glas Milch.
Der Mann geht ins Haus.

Or, students could be taught immediately to say *Guten Tag* or *Ich heisse* __________. *Wie heisst du?* (*Wie heissen Sie?*)

These activities, however, should be used for motivation purposes. If this procedure is carried out, the first part of the next class meeting should be spent on orientation. The following points should be made:

- The students are going to learn to communicate in German.
- Communication involves a set of skills. These skills are acquired through practice in the same way one learns to play tennis or a musical instrument.
- Most of the class time will be spent in listening and speaking practice, with books closed.

- It is important in the beginning to learn the German sound system. Some of the sounds will be different from English and will require much careful listening, imitation, and practice.
- The sounds will be learned by practicing utterances that German-speaking people use in everyday conversation and by saying the words in word pairs that contrast the sound being learned.

GERMAN EXAMPLE	ENGLISH EXAMPLE
Ratten—raten	think—sink
Stall—Stahl	thought—sought
Stadt—Staat	

- Repetition and memorization of sentences are important means of learning to understand and speak correctly. Everything the students learn to say will be grammatically correct.
- Students will be instructed in grammar **theory**, but this instruction will always be in conjunction with grammar **practice**, largely oral, in order to combine the forming of habits with cognitive learning. Relatively little class time will be spent in grammar theory since grammatical rules are explained in the text in English.
- If there is to be a prereading period of instruction, students will not use a book with a printed text for some time. The students must be convinced that classwork and homework are important, even if they do not have books.
- For an extended period of time, the students will read and write only what they have practiced saying.
- At first most of their homework will be practicing orally what they are learning in class; only a small amount of the homework will be written. Even when written homework increases, oral practice assignments will continue. Phonograph records may be available to take home for this purpose.
- The students will be expected to spend a reasonable amount of time every day practicing German. This practice may differ from the procedures followed in subjects in which they have weekly assignments, book reports, or term projects. The students will need to be reminded often that daily practice will give the best results. Students will not be allowed to speak English in class unless specifically authorized to do so by the teacher. If there are questions, they should be asked in the last few minutes of the class usually reserved for that purpose.

- **Learning a language well enough to communicate in it is a long, slow process. In two years, with much practice, students will acquire a good start. After that, their capability should expand rapidly.**
- **If a special seating arrangement is used in the room, the students should be told that the reasons for having half the class facing a center aisle or for having a semicircle arrangement are that: (1) no one is too far away to hear clearly; (2) the teacher can model for and listen to small groups and individuals; and (3) oral exchanges between students are more natural if the students face each other.**

4 Development of Listening Skills

Listening—meaning the ability to hear and understand—is a skill equal in importance to speaking, reading, and writing. Unfortunately, the word "listen" has been used by some teachers as a synonym for "pay attention"; thus, listening has often been slighted as a language skill. Teachers may assume that because students appear attentive and interested in what is being said, they understand. The receptive skill of listening is part of a chain of communication, with speaking as its direct stimulus and, usually, a vocal response as its direct result.

When the teacher asks the students to "listen for imitation," the students listen in order to perceive accurately the sounds and patterns being modeled before they are called on to make accurate imitations of what they have heard.

Although training students to discriminate sounds in the foreign language is most important in the early stages, this training does not demand an extensive program of instruction.[1] Such sounds in German as *r*, *l*, *ch*, *ö*, *ä*, and *ü* can be taught in a short time so that students can hear them exactly and imitate them precisely. Specific techniques for teaching phonology are contained in great detail in *Applied Linguistics: German*[2] and in *Sounds of English and German*.[3] Certainly, instruction in how to listen and what to listen for is essential before young people can be expected to listen to the voices of native speakers or to their own voices in a language laboratory. Instruction in sound discrimination will also make language laboratory practice more effective.

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[1] Paul Pimsleur, Larry Mace, and Evan Keislar, *Preliminary Discrimination Training in the Teaching of French Pronunciation*. Research performed under contract with the U.S. Office of Education, Department of Health, Education, and Welfare, NDEA, Title VI. Los Angeles; University of California, 1961, p. 26.

[2] Simon Belasco and J. W. Marchand, *Applied Linguistics: German*. Boston: D. C. Heath and Co., 1961, pp. 35–44.

[3] William G. Moulton, *Sounds of English and German*. Chicago: University of Chicago Press, 1962.

Frequent and immediate response and reinforcement to listening practice should be given to the student in the classroom and in the laboratory. In all probability, unsupervised or undirected practice will not improve the students' listening or speaking skills measurably unless the students are helped to discriminate sounds. If students do not have a specific purpose in listening, teachers may find that motivation decreases as practice sessions progress. Informing the students of the goals to be achieved gives them a reason for having the listening practice. If an immediate objective in listening is not given to students, monotony, with resulting discipline problems, may occur in the classroom and in the language laboratory. Students should listen only to carefully selected material. Recorded pronunciation drills should be used to improve listening skills, for they give variation to instruction and give the teacher time to concentrate upon the quality of student responses.

With proper training, most students will be able to listen to and repeat new sounds. Those who cannot mimic may not have heard the differences or may not be physically able to produce the sounds. The teacher should determine the cause of each student's inability to repeat accurately.

LISTENING COMPREHENSION

Those students beginning the study of a foreign language will often have difficulty understanding what they hear. Therefore, during the very beginning of a course in German, the teacher ought to explain that temporary vagueness of understanding may be expected by the students when they first hear an utterance. This temporary vagueness of understanding generally diminishes as the students increase their command of vocabulary and as they practice listening in the classroom, language laboratory, or electronic classroom.

The skill of listening comprehension can be developed without an oral or written response in the target language. Beginning students can be asked to indicate their comprehension by responding physically to commands given by the teacher, by pointing to pictures that show the action or object mentioned, or by pantomiming what the teacher has said. Multiple-choice questions requiring selection of an (a), (b), or (c) response serve equally well to demonstrate how well the students understand what they hear.

Later on, tape recordings and phonograph records of culturally informative subjects or German literature may be used for listening comprehension, but the teacher should make certain that his students have an adequate foundation for such activity. It may be well to select the new lexical items for explanation before the tape or record is played. Before students listen to a selection for the first time, the teacher should gain their attention by a few preliminary questions. When students have a purpose in listening, motivation is increased. Some records and taped materials have accompanying printed texts, which can also be used, either before or after the record or tape is played.

On an advanced student level, short sound films may also be used to teach listening comprehension. Questions can be asked before the film to focus attention on the subject matter or to clarify potentially troublesome areas. Additional questions can be asked after the film to promote discussion and to determine how well the students understood what they heard on the sound track. A travelogue or newsreel may be stopped now and then and discussed so that a continual evaluation is possible. If the students view the entire film without interruption, the teacher may find that later discussion is somewhat limited by the students' inability to remember details; how well students understood the accompanying sound track may not be determined. However, if the film has a definite plot in which character and mood are developed, the teacher may decide that it is not wise to interrupt the showing of the film.

During discussion and question-and-answer periods, the teacher should call upon students in random order, not by row or by alphabet. Students are motivated to listen more actively when they know that they may be called on to respond at any time and when it is clear that successful participation in the class depends in large part on understanding what has been heard.

Listening comprehension may also be taught by using tape recordings obtained through exchange with students in Austrian, German, and Swiss schools. Names and addresses of former Fulbright teachers from Germany and Austria are available from the Office of Foreign Language Programs, California State Department of Education; these teachers are possible sources for such recordings. Local chapters of AATG[4] may also suggest schools interested in "Tape-Pal" exchanges. Topics similar or identical to those used in the textbook will help train the ear and increase motivation to classroom work.

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[4] American Association of Teachers of German. The address of this organization appears in Appendix B.

The frequent use of English while teaching listening comprehension is not necessary. Acting out of meaning, use of gestures and sounds, and use of such visual aids as pictures, models, actual objects, and colors will usually obviate the use of English. Other techniques that are valuable in teaching listening comprehension of German without using English include: (1) reference to the known; (2) use of synonyms, antonyms, definition, circumlocution, and expansion of the sentence; and (3) questioning in which the teacher prompts the desired answer by means of the question. These techniques are described more fully in the section on reading that begins on page 42. If a foreign language program is well planned and if the lessons are sequentially developed, students and teachers will find constant reference to English unnecessary. *A language does not have to be translated to be understood.*

Evaluation of Listening Comprehension

The teacher should continually evaluate the students' skill in understanding the spoken language. Frequently the evaluation may be of a subjective type so that the students are not continually involved in taking quizzes. Some teachers become obsessed with the idea that paper and pencil tests are necessary each day. Teachers should neither be preoccupied with scoring tests nor be in a rush to write cryptic marks in grade books; they should primarily be concerned about teaching the target language. However, students should be given frequent opportunities to demonstrate their success in learning the foreign language. Frequent evaluation helps to remind the learners and the teacher that listening habits are important in learning a foreign language and that this receptive skill is improved by constant effort. Whether the model voice is the teacher's or is a recorded voice, the rate of speaking should be normal.

Teachers often find that visual aids are helpful in evaluating beginning students' listening comprehension. Objects and actions also can be identified by the student from among several utterances suggested by the teacher, to test listening comprehension.

Sounds can be identified through the use of words given orally to students. The teacher can present a sound followed by several words, one of which contains the same sound. The test should not be too long.

Generally, "yes—no" or "true—false" questions should be avoided in listening tests so that the possibility of guessing may be largely eliminated. In evaluating listening-comprehension skill, great care should be taken not to complicate questions or performance demands to the extent that memory is being tested.

After students have learned how to write, they can be asked to write answers to questions given orally by the teacher. However, when the students are required to respond by writing or reading German, the students' listening-comprehension skill is no longer being tested. They may have understood but may nevertheless fail because they must demonstrate by other skills that they have comprehended. A five- or six-year-old native speaker of English might, for example, pass a test if he had to respond orally to an oral test question with a choice of three answers, such as: "When the sun shines, it is (1) cold; (2) rainy; or (3) hot." But if he were to attempt to read the question and write the answer, he would undoubtedly fail. Understanding the spoken language is a distinctly separate skill from reading or writing the same material.

In another technique, the teacher reads a series of answers and then asks the students to compose questions that would elicit such a response. Oral questions about a reading selection can be given before the selection is read, or after, or both. Since memory is not to be tested when using this technique, students may look at the reading selection at all times. Answers to the oral questions can be underlined on a transparency of the selection and viewed by means of an overhead projector.

In devising listening-comprehension tests, the teacher should take great care to test more than vocabulary. Tests should include structural items that convey meaning through tense, number, person, or mode.

EXAMPLE

Voice X: *Der Film hat mir gut gefallen.*
Voice Z: *Welchen Film werden Sie sehen?*
Welchen Film haben Sie gesehen?
Welchen Film hätten Sie gern gesehen?

Items should also test the students' auditory discrimination when such sounds are of phonemic (meaning-differentiating) importance:

EXAMPLE

Voice X: *München ist ein Staat.*
München ist eine Stadt.
München ist ein Stab.

or

Voice X: *Wir* ________ *nach Deutschland.*
Voice Z: *reisen*
reissen
reizen

Tests should include items in which meaning is influenced by intonation—surprise, extreme politeness, statement, question, a command, displeasure, and so forth. Test items are not necessarily always in question-and-answer form as are some of the preceding examples. It is also general practice in good testing to include among the possible choices only correct or existent forms; i.e., to exclude forms from a synthetic language.

Such an instrument as the "MLA—Cooperative Foreign Language Tests"[5] can be used to test listening comprehension. The results of such tests help to give teachers an indication of the effectiveness of their instruction. Special teaching strengths become evident, and the lack of emphasis in the teaching of certain skills is made obvious. In addition, students are able to see how they compare with students throughout the country.

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[5] These tests are available from the Educational Testing Service. See Appendix B for the address.

5 Development of Speaking Skills

PREREADING PERIOD

When students begin speaking in German, they should be expressing meaningful ideas that are related to their maturity and experience. These ideas may be expressed in dialogues pertaining to familiar situations. The utterances may also be related to a visual stimulus, such as a picture or object in the classroom, or to a physical action, as François Gouin has suggested in Brooks' *Language and Language Learning*.[1] James J. Asher has also described the use of a total physical response accompanying brief utterances.[2]

As the term "prereading" indicates, this is an introductory period; the length of the period depends upon the students' ages and the approach employed in the materials used. During this period, the students do not refer to the printed word, nor do they write down what they hear. With or without the aid of tapes or records, the teacher models suitable material; students first listen and imitate, then practice what they have imitated, and, finally, use the material in various ways. A prereading phase helps in (1) training students to distinguish sounds through careful listening; (2) teaching students correct pronunciation without interference from the written word; and (3) making the students aware that language is first learned through the ear and is essentially a spoken activity.

Depending on the maturity of the students, the prereading period can continue until the learners have attained firm control over the sound system used in German. While a prolonged prereading period might be useful or even imperative in the elementary school, at the high school level there is also positive value in letting the students progress rather quickly to reading and writing what they have heard and said. If high school students are not allowed to learn soon how to spell what they can say, they may develop their own private spelling system, which would tend to reinforce poor pronunciation and develop bad orthography. For example, if a student does not learn how to write *zehn* he may well spell it "sane," or he may spell *gehen* as "gain."

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[1] Nelson Brooks, *Language and Language Learning* (Second edition). New York: Harcourt, Brace, & World, Inc., 1964, p. 209.

[2] James J. Asher, "The Learning Strategy of the Total Physical Response: A Review," *The Modern Language Journal* (February, 1966), 79–84.

SOUND SYSTEM—PRONUNCIATION, INTONATION, AND JUNCTURE

Some students easily imitate the sounds modeled for them. Other students need special practice, especially if they do not realize that they are mispronouncing the sounds. Initially, the sounds should be modeled in meaningful utterances, always with natural intonation, stress, rhythm, and juncture. The teacher should model lip and tongue positions and explain how the sound is produced. Students should be asked to imitate. When the teacher notices the incorrect reproduction of a sound, he should interrupt the flow and model the particular sound. He may wish to isolate the sound and contrast it with another sound; e.g., *ü* with *ie,* or *ch* with *k.*

If, after several attempts, some of the students fail to reproduce the correct sound, the teacher should ascertain whether the students are physically able (1) to hear correctly what they are supposed to say; or (2) to reproduce what they hear. However, the progress of the class should not be held up because a few individual students are unable to perform correctly from the very beginning. If some of the students have difficulty in imitating sounds correctly, the teacher should ascertain the cause of the problems by having private conferences with the students rather than by taking the time of the entire class. Moreover, many initial difficulties resolve themselves in the course of time as the students gain confidence and skill through group practice.

The use of contrastive examples for practice is helpful, using exercises such as the following:

1. English sounds can be contrasted with German sounds, thus revealing the difference: */o:/* (as in *Boot*)

Practice minimal pairs, pointing out that the German long /o:/ is a single sound, without the English off-glide to /u/:

so—*so*	tone—*Ton*	shone—*schon*	boat—*Boot*
/sou/—*/zo/*	/toun/—*/to:n/*	/šoun/—*/šo:n/*	/bout/—*/bo:t/*

2. German sounds that do not exist in English can be approximated to English articulation: /x/ (as in *Buch*).

Many students can imitate this sound quite successfully without any special instruction. The starting point for those who have difficulty could be the final k-sound in the English word "dock." Say "dock" without sounding the final k-stop. Then let more air pass through between the passage of the tongue and the palate, letting more and more air through until it sounds like *Dach*.

3. German sounds can be contrasted with other German sounds through corrective drills:

/e:/ and /ø:/ *Sehne—Söhne* *lese—löse* *bete—böte*

The difference between sounds made by unrounded and rounded lips can be shown as the difference between /i:/ and /y:/. Examples:

liegen—lügen *Biene—Bühne* Kiel—*kühl*
vier—für *Tier—Tür*

These are but a few of the many possibilities of improving pronunciation through an understanding of the articulatory points and practice with corrective drills based on contrasting values. For further information, see Martens,[3] Moulton,[4] and Wängler.[5]

EXAMPLES OF TEACHING TECHNIQUES

Examples of techniques that may be used in a beginning fundamental-skill (audio-lingual) program are typical dialogues and typical narratives:

Typical Dialogues

Karl: *Guten Tag, Hans.*
Hans: *Guten Tag, Karl.*
Karl: *Wohin gehst du denn?*
Hans: *Ich gehe in die Eisdiele. Kommst du mit?*
Karl: *Ja, gerne.*
Hans: *Heute gibt es dort Erdbeereis.*

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[3] C. Martens and P. Martens, *Phonetik der Deutschen Sprache.* Philadelphia: Chilton Books, 1961.

[4] William G. Moulton, *Sounds of English and German.* Chicago: University of Chicago Press, 1965.

[5] Hans-Heinrich Wängler, *Instruction in German Pronunciation.* Minnesota: EMC Corporation, 1965.

Karl: *Ja, aber ich habe kein Geld mit.*
Hans: *Das macht nichts. Ich habe genug für uns beide.*

This dialogue is a natural, casual, conversation in an everyday situation. The vocabulary contains items that can be easily demonstrated (*Eisdiele, Erdbeereis*) and some frequently used words (*gehen, geben, haben,* and *machen*). The separation of *mitkommen* later should be brought to the attention of students so that they can learn the manipulation of this word and others similar in form.

Conversations of this type can subsequently be expanded to add to the students' vocabularies:

Grete: *Guten Tag, Hans.*
Hans: *Guten Tag, Grete. Wie geht's?*
Grete: *Sehr gut.*
Hans: *Wie geht's in der Schule?*
Grete: *Prima! Meine Lehrerin ist sehr nett.*
Hans: *Lernst du auch Englisch?*
Grete: *Ja, schon seit vier Wochen. Ich hab's sehr gern.*
Hans: *In welchem Klassenzimmer bist du?*
Grete: *Zimmer 10, im ersten Stock, gleich links beim Haupteingang.*
Hans: *Gut. Ich hole dich nach der Schule ab!*

Typical Narratives[6]

Das Wetter

Heute ist es sehr heiss. Der Himmel ist blau. Die Sonne scheint. Keine Wolke ist am Himmel. Der Bauer arbeitet nicht. Er ist müde. Der Hund und das Pferd sind durstig. Es ist sehr still und sehr, sehr heiss.

Plötzlich donnert es. Der Himmel ist nicht mehr blau, sondern grau. Schwarze Wolken erscheinen im Norden. Es blitzt, es donnert, es blitzt wieder. Endlich regnet es. Bald ist der Himmel wieder blau. Die Wolken sind jetzt weit weg. Alles ist nass. Alles ist wieder frisch.

The vocabulary of this narrative lends itself to simple conversations about the weather and the seasons. It presents simple sentences, affirmative and negative, with word order both normal and inverted. More involved patterns are left for later lessons. Another similar narrative could be used along with a photograph or a picture of a classroom, or the teacher could point to various objects. The teacher should stress, however, that the purpose of language learning is not to identify objects but to communicate. In constructing a narrative about a specific situation such as the classroom, the farm, the table, the post office, and so forth, the teacher should be careful not to make the learning of a list of objects the primary goal. The learning of usable structures should continually be emphasized even when using objects as a stimulus. Instead of asking, *"Was ist das?"* (answer: *"Das ist ein Hund"*), it is more effective to ask, for example, *"Ist der Hund durstig?"* (answer: *"Ja, der Hund* (or *er*) *ist sehr durstig"*).

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[6] To be used together with pictures.

The teacher may begin the presentation of a new dialogue by explaining the situation in which the dialogue takes place; e.g., "Karl and Hans are two boys who happen to meet on the street." Then the teacher models the dialogue or a part of it, taking the roles of the various speakers. He then gives English equivalents as required and repeats the utterance several times at normal speed before the students begin to repeat it. Students imitate first chorally, then in smaller groups, then individually. If the utterance consists of several words, repetition may take the form of a backward buildup.

EXAMPLE

Teacher: *Ich möchte dich am Montag zu Hause besuchen.*

Teacher: ________________________ *besuchen.*
Students: ________________________ *besuchen.*

Teacher: ___________________ *zu Hause besuchen.*
Students: ___________________ *zu Hause besuchen.*

Teacher: ____________ *am Montag zu Hause besuchen.*
Students: ____________ *am Montag zu Hause besuchen.*

Teacher: *Ich möchte dich am Montag zu Hause besuchen.*
Students: *Ich möchte dich am Montag zu Hause besuchen.*

The backward buildup preserves the intonation of the sentence. Although this form of repetition is not always necessary, long utterances should always be broken up into smaller, meaningful segments for easier repetition and memorization. The teacher should always remember that language is communication and that students should fully understand what they are saying.

After each line has been practiced through imitation, the teacher should challenge the students to generate the line or lines on their own by using such creative practice techniques as chain drill, reverse-role playing, and, finally, role playing. Using further creative techniques, the teacher may say one or two key words of the line and challenge the students to say the entire line or begin the line and ask the students to complete it by saying the entire line, not only the part that the teacher left out.

The teacher should spend no more than 15 or 20 minutes on a dialogue or on basic sentences during any period; from two to four utterances can be learned per session. In any event the students should learn in small increments each day and not attempt to learn too much at one time. The teacher should begin each succeeding session by having the students repeat and generate the utterances learned during the previous class period.

OPPORTUNITIES TO PRACTICE

After the utterances in a dialogue, narrative, or game have been modeled, imitated, and memorized, the learned material must be reinforced through practice activities. Such activities might include (1) dramatic presentation of dialogues or stories; (2) questions and answers in which learned material is varied slightly; (3) pattern practice; and (4) use of pictures for cues.

Dramatic Presentation

Younger students need no prodding for dramatic presentations. All students will be more inclined to participate if they understand that such presentations will contrbute effectively to retention as well as to pronunciation and natural intonation. Most students are also interested in receiving a good grade for their performance. Care should be taken that students use appropriate gestures, which natives would use; e.g., shaking hands, lifting one's hat, and so forth.

Unfortunately, all too often teachers give students the impression that, by memorizing some basic sentences or parts of a dialogue, they have achieved the goals of a specific unit of study. Both teachers and students should be aware that memorization of certain utterances is often merely *an initial step* toward mastery of *the use of* certain structures or lexical items. Unless the students learn to adapt the dialogue to their own practical uses, and unless they learn how to vary basic sentences to fit new occasions, the memorized dialogue will be useful only if they meet Germans who have memorized the same dialogue—a most unlikely occurrence.

In order to attain increased independence from the initial model, students should practice using learned material in different situations. A sequence to the dialogue or narrative might be composed as a class project.

Questions and Answers

The use of questions and answers constitutes further independence from the initial model the students have learned. While the questions should center around the contents and structures of a dialogue or narrative, the students must understand the questions and must vary the structure of their answers accordingly.

Pattern Practice

The term "pattern practice" refers to the learning of language through repetition and generation of utterances in which the patterns are either identical or have predetermined differences varying from simple to complex changes. The sequential use of certain patterns fixes the particular structure under consideration in the mind of the student through actual practice. Attention can thus be directed to specific learning problems. Pattern practice develops correct grammatical usage through the formation of automatic habits rather than through the memorization of rules and their conscious application. (See the section on pattern practice that begins on page 67.)

Pictures

Pictures can be used for presentation of new material, but they also have a valuable place in reinforcing learning. Some uses of pictures are described in the following paragraphs:

Describing a Scene. The teacher shows a picture and students describe what they see. For example, after a narrative about a classroom is memorized, a picture of a German classroom can be shown. Students recombine utterances they have learned, to describe what they see in the picture.

Matching Utterances with Situational Scenes. The teacher shows a number of pictures; e.g., a railroad station, a tennis court, or a restaurant. Students suggest utterances that could be overheard in each of these places.

Reinforcing Vocabulary. The teacher holds up pictures of subjects or actions in quick succession, and students give the German nouns or verbs in a structurally appropriate content.

Providing Cues for Answers. The teacher asks a question and then holds up a picture to indicate the desired answer.

EXAMPLE

Teacher: [showing picture of rainy street] *Ist das Wetter schön?*
Student: *Nein, es regnet. Es ist nass und kalt.*

Providing Cues for Questions. The teacher shows a picture; the students ask suitable questions.

EXAMPLE

[Teacher shows picture of a man]
Student: *Wer ist das? Wie heisst der Herr?*

[Teacher shows picture of a girl playing tennis]
Student: *Was macht das Mädchen?*

Modern, tasteful pictures of everyday situations from Germany, Switzerland, or Austria should be obtained. "Quaint" or culturally incorrect pictures should be avoided.

ADDITIONAL OPPORTUNITIES TO PRACTICE

Besides the preceding activities each period should include as many of the following procedures as possible since they help the students to generate patterns on their own:

Directed Dialogue

Teacher: *Fragen Sie Ihren Freund, was er heute abend macht!*
Student A: *Karl, was machst du heute abend?*

Teacher: *Karl, sagen Sie ihm, dass Sie leider studieren müssen!*
Student B: *Ich muss leider studieren.*

Free Response Drill

Teacher: *Ich sage jetzt etwas und Sie können sagen was Sie wollen. Es muss aber Sinn haben, es muss logisch sein, und gutes Deutsch.* I will now say something and you can react by saying anything you want. What you say must make sense and must be in good, correct German.

Teacher: *Die Schule ist nicht weit von hier.*
Student A: *Gut, dann können wir zu Fuss gehen.*

Teacher: *Die Schule ist nicht weit von hier.*
Student B: *Wo ist sie, links um die Ecke?*

Teacher: *Die Schule ist nicht weit von hier.*
Student C: *Hält der Bus vor der Schule?*

Teacher: *Die Schule ist nicht weit von hier.*
Student D: *Nehmen wir den Bus. Meine Füsse tun mir weh!*

Free Replacement Drill

Teacher: *Ich sage jetzt einen Satz. Dann sage ich ein Wort aus diesem Satz. Sagen Sie den ganzen Satz mit einem anderen Wort für das, das ich gesagt habe.* I'll now say a sentence. Then I will say one word out of this sentence. Repeat the entire sentence with another word for the one I have said. What you say must make sense and must be correct. *Karl geht immer früh ins Bett.* (*Karl*)

Student A: *Ich gehe immer früh ins Bett.*

Teacher: *Ich gehe immer früh ins Bett.* (*früh*)
Student B: *Ich gehe immer spät ins Bett.*

Teacher: *Ich gehe immer spät ins Bett.* (*Bett*)
Student C: *Ich gehe immer spät nach Hause.*

Teacher: *Ich gehe immer spät nach Hause.* (*gehe*)
Student D: *Ich komme immer spät nach Hause.*

Teacher: *Ich komme immer spät nach Hause.* (*immer*)
Student E: *Ich komme jeden Tag spät nach Hause.*

Teacher: *Ich komme jeden Tag spät nach Hause.* (*ich*)
Student F: *Meine Schwester kommt jeden Tag spät nach Hause.*

Conversation Stimulus

Teacher: *Wir machen jetzt eine kleine Unterhaltung über folgende Situation.* We will now make conversation about the following situation. *Hören Sie gut zu! Fritz macht gerade seine Hausarbeiten. Seine Schwester Hilde kommt ins Zimmer und fragt ihn, ob er mit ihr schwimmen gehen will. Hilde sagt: Bist du bald fertig, Fritz?*

Teacher: *Fritz sagt:*
Student A: *In ein paar Minuten. Ich muss noch eine Seite lesen.*

Teacher: *Hilde sagt:*
Student B: *Komm, wir gehen schwimmen. Es ist so heiss!*

Teacher: *Fritz sagt:*
Student C: *Ich kann nicht. Ich muss um fünf Uhr zu Karl. Wir wollen Karten spielen.*

Teacher: *Hilde sagt:*
Student D: *Ach, du mit deinen Karten! Ich gehe dann allein schwimmen.*

Teacher: *Jetzt machen wir das Gespräch noch einmal.* [The teacher then suggests the same situation again, challenging different students to develop a different story line.]

EVALUATION OF PREREADING PERIOD

The prereading period lays the foundation for correct pronunciation, develops good sound discrimination, attunes the learner's ear to understanding spoken messages, and familiarizes students with some basic structures. Evaluation must be limited to these aspects.

Tests in this phase should include the following:

Imitation of familiar sounds in familiar utterances

Role playing of memorized dialogues

Audio-discrimination in response to oral stimuli

Generation of learned patterns in response to oral and visual (not written) stimuli

The manipulation of structures and forms in response to oral and visual stimuli

Listening comprehension in response to oral and visual stimuli

In order to obtain an objective evaluation, the teacher should design all test items so that only one correct response can be given. For example, if the formation of the negative is being tested, the test item might be as follows:

The students hear:	*Hat Karl einen Bruder?* (*Nein*)
The correct answer:	*Nein, Karl hat keinen Bruder.*

If the proper use of the accusative is being tested:

The students hear:	*Karl geht in die Schule.* (*der Park*)
The correct answer:	*Karl geht in den Park.*

As long as the same mechanics are used for testing as are used for drilling and practice, the students will experience no difficulty in knowing what they are supposed to do with cues like the ones given in the preceding examples (*Nein; der Park*).

Oral and visual cues or prompts are necessary to "trigger" the students into using the forms being tested in context. Tests at this level should not test the students' creative imagination but their use of the language learned.

Test situations can be arranged each day for different individuals rather than just at midterm or at the close of a semester. Tests presented should encourage the students by revealing to them how much they know.

ACTIVITIES AFTER READING HAS BEEN INITIATED

Because of the importance of teaching the students to speak fluently and correctly as a basis for better reading and writing, listening and speaking activities will continue to be emphasized after the prereading period through all levels. Although more varied and complex, techniques for more advanced speaking activities are essentially the same as those during the prereading period except that students will have to read and write all the material immediately after the teacher and/or the tape has presented it orally. Once the students have reached a "safety plateau" in pronunciation, much of the new material can also be presented simultaneously to the ear and eye. To be fully effective, however, pattern practice should always be done with textbooks closed.

New structures and vocabulary are introduced very effectively through the use of dialogues and reading selections. Like dialogues, the reading selections should always be modeled for the ear while the students look at the written text.

An even more effective method of introducing the reading selection is for the teacher to present basic structures and vocabulary that the students will use in the reading selection so that the students will be familiar with the new items before they see them in the text. The new material should then be presented for thorough oral mastery by means of a variety of structural exercises such as question-and-answer, pattern practice, free rejoinder, conversation stimulus situation, directed dialogue, and so forth.

Effective situations and procedures for the free use of language could include the following techniques:

The teacher reads (or tape plays) a story that recombines, as much as possible, the vocabulary and structures that students have learned previously. The students follow the oral presentation in the written form. With textbooks either open or closed, students then summarize orally what they have heard and read.

Students describe a situation or a person from a story.

Students interview another student or an imaginary visitor about the story.

Students in pairs or groups dramatize a situation from the story.

Students make up a dialogue based on key words or sentences taken from the story and given by the teacher.

Students describe a picture or ask questions about a picture related to the story.

Students change the ending or the plot of the story or dialogue.

To provide variety, the teacher should create situations in the classroom that will produce topics for guided conversation. Structured exercises like those described are crucial for mastering specific vocabulary and structural items being taught, but there should also be opportunities for person-to-person discussion. All such free give-and-take discussion should be based on structures and vocabulary already learned, but it will, of course, also include some new structures and lexical items. A danger, therefore, exists when conversations or discussions are created containing too many new words, idiomatic expressions, or other structures not previously encountered. Discouragement and frustration will probably result if the free discussion during which the teacher departs from the written text becomes a new lesson because of poorly planned situations. A further danger consists in encouraging the students to "interweave." Thinking with their "adult" minds, the students may wish to say something that their "child-level" command of German does not yet permit them to express. As a result, they may say, *Ich bin der Meinung, dass wir das anders* "look at." Rather than allow students to proceed with such hybrid language, the teacher should teach them to interrupt their flow of thought and ask *Wie sagt man* "look at" *auf Deutsch?* After the teacher has supplied the correct German, the students may then express their ideas in German. Although free discussion now may satisfy the intellectual needs of both students and teacher, in general permitting it at too early a level only delays the time when such free discussion can be carried on entirely in German for a meaningful purpose.

FUNCTIONAL LANGUAGE LEARNING

Functional situations, such as assigning homework, reading the roll, talking about the weather, welcoming back students who have been absent, and asking students to perform ordinary classroom duties, provide opportunities for speaking naturally in a real situation. Since these are recurring situations, they can be used to demonstrate and practice various structures before these structures are systematically introduced and practiced.

For example, dependent sentence structure can be used and practiced as early as the third or fourth week of instruction during the routine of the daily roll call. During the first weeks of the course, students may be given German names and taught to answer, in response to the roll call, with *Ich bin hier* or *Er ist nicht hier. Er ist wahrscheinlich krank.*

EXAMPLE

Teacher: [reading roll] *Hans Adams!*

Hans: *Ich bin hier.*
Teacher: *Georg Bond!*
[no answer]

Teacher: *Gretchen, wo ist Georg Bond?*
Gretchen: *Georg Bond ist nicht hier. Er ist wahrscheinlich krank.*

Teacher: *Passen Sie auf. Jetzt lernen wir etwas Neues. Warum ist Peter nicht hier? Peter ist nicht hier, weil er krank ist. Auf Deutsch fragen wir mit "warum" und antworten mit "weil." Bitte, wiederholen Sie: Peter ist nicht hier, weil er krank ist.*
Class: *Peter ist nicht hier, weil er krank ist.*

Teacher: *Fritz, warum ist Peter nicht hier?*
Fritz: *Weil er krank ist.*

If this particular dependent structure is used consistently during roll call, the students will have become so familiar with the pattern after a few weeks that only a small variation will be involved in their learning another basic dependent sentence structure pattern; e.g., *Georg ist heute nicht hier. Ich glaube, dass er krank ist.*

6

Development of Reading Skills

The ultimate goal of the reading program is for students to be able to read German with comprehension and enjoyment without having to translate the material into English. To reach the goal, students must not only have an adequate recognition vocabulary but they must also be able to attach correct German sounds to the graphic representation and be able to recognize grammatical clues that signal meaning readily.

If students begin independent reading before they have acquired an adequate vocabulary, and are thus forced to look up meanings of words frequently, they will become easily frustrated; when this happens, they will not comprehend easily what they read or find much enjoyment in reading.

Learning to read a foreign language has two aspects: (1) learning to pronounce phrases and sentences aloud, with normal intonation, from their written representations; and (2) learning to comprehend the written sequences rapidly without translating.

The first aspect—learning to pronounce phrases and sentences aloud—comprises the immediate goal of the reading program; i.e., teaching students the basic skill of sounding written German. Students are taught to read aloud what they have practiced in oral drills. At this stage they are learning German through reading only so far as the reading reinforces what they have learned through listening and speaking. They are taught to sound longer and longer sequences while also reading them, but the texts are recombinations of familiar material with only an occasional new word introduced.

The second aspect—learning to comprehend written sequences rapidly without translating them—pertains primarily to the attainment of the ultimate goal of teaching reading; i.e., enabling students to read German independently for information.

Only very rarely should the teacher or the students need to resort to English to clarify a point or to make an explanation during reading activities. The objective is to be able to read German directly for information and enjoyment without recourse to translation.

Translation is often thought of as a device for putting material into "good English," which is then evaluated for style. This type of translation should not be used as a teaching device. Translating entire passages into English is a special skill and art and should not be one of the primary objectives of the school language program.

However, translation may be used occasionally to confirm the meaning of a single word or of a complicated phrase or sentence, or to drill and check special structures.

When the students have learned the fundamentals of the language and have become reasonably proficient in reading, their reading materials should include essays dealing with the civilization and culture of German-speaking countries, newspapers and magazine articles, short stories, poems, plays, and novels. In selecting materials to be used in class, the teacher should consider each student's age and interests, together with his ability to read German.

Students will generally be more interested in contemporary and recent works, especially if the material is about problems with which the students can identify. Care should be taken to avoid works that present unusual difficulties because they contain language that is no longer current or because they are written in dialect.

Variety is very important for students of high school age. The motivation and interest of the students will be greater if the students read many short articles about various subjects instead of concentrating on only a few longer works. A list of suitable reading materials is included in this guide in Appendix A.

TEACHING THE READING SKILL—STEP 1

The first step in the teaching of this skill must be the systematic presentation and practice of German sound-letter correspondence. Strong English-reading habits inevitably interfere with correct German pronunciation; for this reason, many people insist on the necessity of a prereading period of instruction and a continuing hear-say-read approach for all new material. Others feel that students should be guided from the beginning to recognize the written representation. In any case, before reading is attempted by the students the utterances that will be read should be modeled frequently by the teacher and should be imitated repeatedly by the students.

The first material to be introduced for reading should be written on the chalkboard, so that class attention will be focused on the points under consideration. This is preferable to allowing the students to see the material for the first time in their textbooks. Taking one utterance at a time, the class can look at it and repeat it after the teacher several times to reinforce the association of the written form with the spoken form. Then specific sound-letter correspondences should be isolated and practiced.

The first unit of any text should provide a variety of distinctively German sound-letter correspondences with which to start. For example, in the utterance, *Guten Tag, Frau Schmoll,* the sounds of the letters in boldface italic type can be practiced; e.g., *guten*—the */u/* sound may be isolated, modeled by the teacher, and imitated by students; the students should make a conscious effort to round the lips. Other words containing the */u/* sound may be practiced: *Hut, Blut.* The same procedure can be followed with the other words in the sentence: *Tag: Frau: Schmoll:.*

Only two or three sentences that have already been mastered orally ought to be presented in the first reading lesson. Students doing homework assignments should copy these same utterances several times, saying them aloud as they do so. In this way writing is also introduced. On succeeding days, the number of utterances read should be increased as the number of new sound-letter associations decreases.

This sound-letter association may be further reinforced by short but frequent drills presented on the chalkboard and repeated in chorus; then it may be checked individually. The drills might be a series of minimal pairs of words; i.e., pairs of words in which all the sounds except one are the same. Preferably, all of the words used should be familiar to the students, but it is not mandatory that they all be. The purpose of the drill is to help students recognize the written representation of a particular sound, wherever it may occur.

The use of minimal pairs in reading drills accomplishes the following:

a. Teaches the students to spot common written markers (for example, the letter *h,* or doubling of vowel or consonant) that signal whether a preceding vowel is short or long:

Sohn — *Sonne*
ihn — *in*
Kahn — *kann*
den — *denn*
wen — *wenn*
Rasen — *Rassen*
Beet — *Bett*
Staat — *Stadt*
Saat — *satt*

b. Helps break the tendency of learners to transfer English pronunciaton to German graphic symbols such as *ie, ei,* or *s/z:*

deine — *diene*
Weise — *Wiese*
Beine — *Biene*
seit — *Zeit*
so — *Zoo*
sauber — *Zauber*
Sinn — *Zinn*
soll — *Zoll*
sog — *zog*

c. Teaches the student to distinguish between contrasting graphic symbols such as *ö/o* or *ü/u:*

Öfen — *Ofen*
Vögel — *Vogel*
möchte — *mochte*
schön — *schon*
würde — *wurde*
müsste — *musste*
Mütter — *Mutter*
für — *fuhr*

d. Indicates that more than one spelling can represent the same sound:

bei — *Mai*
Leib — *Laib*
Heer — *mehr*
Teer — *sehr*
Stil — *Stiel*
Mine — *Miene*

e. Shows that more than one sound can be represented by the same graphic symbol:

koche — *Köche*
stach — *stich*
wach — *weich*
Tag — *Tage*
König — *Könige*
Weg — *Wege*[1]

Drills of a simple list of words focusing on one sound are also useful, provided all the words are known so that pronunciation will not be a problem:

was
wer
wann
wie

hier
vier
viel
sieben

Since the German names of several of the letters illustrate the sound-letter correspondences, the students should learn the German alphabet very soon after reading is introduced. The alphabet may be taught by writing a group of letters in sequence on the chalkboard and by modeling the sounds and eliciting choral response. The teacher should have the students first repeat the sounds of the letters in sequence; then, in random order. After the students have had some practice, the teacher may ask for individual responses. Next, known short words should be written on the chalkboard, and the students should identify the letters used. Brief daily practice followed later by occasional practice will suffice. Elementary and junior high school pupils may enjoy learning the alphabet by singing it. A recorded alphabet song is available.

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[1] The above voiced and unvoiced treatment may vary from northern Germany to southern Germany and is not necessarily standard.

Evaluation of Step 1

At this beginning stage of reading, we are concerned only with recognition and spelling of material that students understand and can reproduce in the spoken form. The following techniques are useful, first for practice, then for evaluation:

1. Students read utterances printed on large flashcards and held up by the teacher.
2. Students read isolated words or minimal pairs for recognition of sound-letter correspondences. These words might also appear on flashcards or on transparencies to be used with an overhead projector.
3. Familiar material is slightly rearranged and duplicated. Students read the revised material aloud to ensure that they are actually sounding words from the written cues rather than merely reciting from memory. Several short selections should be used. Students read selections chosen in random order.
4. Students who are reading sentences aloud sound each word by beginning at the end of the sentence and working their way in reverse order to the front of the sentence. In this way the teacher can determine whether the students are actually reading the sentence or are reciting it from memory while looking at the text. For example, *Vater geht heute ins Kino* would be sounded *Kino, ins, heute, geht, Vater.*

Pronunciation may also be evaluated through this oral reading.

TEACHING THE READING SKILL—STEP 2

After learning the sound-letter associations, students need much practice in reading familiar material. This practice makes them adept at recognizing various forms of inflected words. The following activities may be used:

a. Utterances that have been thoroughly practiced orally are recombined for variety and presented in the form of questions and answers or statements and rejoinders. The utterances are read repeatedly in various combinations, keeping the pace fast. A pattern of presentation might be:

Trudi: *Warum musst du jetzt nach Hause gehen?*
Luise: *Wir essen schon um sechs Uhr.*

(1) The teacher reads both the question and the answer.
(2) The teacher reads the question, and the class reads the answer in chorus.
(3) The class reads the question in chorus, and the teacher gives the answer.
(4) The teacher designates a student to read the question and another to read the answer. (This pattern may be repeated with two or three pairs of students.)
(5) The teacher asks two or three students the question, in turn, and the students read the answer.

This process may be repeated with four or five sets of questions and answers or statements and rejoinders; the teacher should return periodically to a previously practiced set for quick recognition practice. As students develop fluency, the questions or statements should become longer. Since the basic skills are interrelated at this stage, this intensive reading practice also strengthens listening and speaking skills.

b. Students sight read a series of brief dialogues or narratives that contain familiar material, or they read the material after the teacher has read it aloud once. This device also enables students to review vocabulary and structures studied in previous units. In the case of dialogues, sight reading is more interesting if each role is read by a different student.

Evaluation of Step 2

At this stage, primary consideration should be given to evaluating the students' ability to read aloud fluently with good German pronunciation and natural intonation. When students are sight reading, their enthusiasm will best be maintained if comprehension is also checked. This check may be done orally by asking students to give brief or partial-sentence answers to questions about the text. Students may also be tested by reading a selection silently and responding by writing the answers to multiple-choice questions or by answering with *ja* or *nein* statements. They may be asked to write in a missing word in each of several statements based on the selection or to choose the missing words from a scrambled word list.

TEACHING THE READING SKILL—STEP 3

Students can read aloud profitably as long as they are still learning the basic elements of the language and until they develop a vocabulary large enough to permit them to read more or less independently. As students become adept at reading recombined familiar material, they should be introduced to more and more new words.

When students have become very familiar with all the usual sound-letter correspondences, the lag between audio and graphic presentation can be shortened so that students see the material immediately after imitating the teacher's model or while the teacher or tape is modeling it.

Until students can read by themselves, new material can be presented and intensively practiced in the form of dialogues, basic sentences, or narratives. As the reading program progresses, the problem of how to learn both new vocabulary and grammatical concepts arises.

Evaluation of Step 3

At this stage of development, the students' German vocabulary is quite limited; they are still learning how to read German for comprehension. The primary purpose of the reading program is to develop direct comprehension of meaning in both structure and vocabulary without recourse to translating. If students are confronted simultaneously with many new vocabulary items as well as new grammatical concepts, the habit of reading without translating will probably deteriorate. They will be forced to make excessive use of the end vocabulary, and the decoding process will begin. Presented below are three procedures designed to overcome this danger:

1. Students memorize a series of basic sentences to develop facility in using most of the new vocabulary in correct German form before reading a narrative. English equivalents of the sentences are given, preferably on the verso of the page. (As the work becomes more complex, the German and English sentences may be presented in two columns on the same side of the page.) When students begin to read the narrative, the basic sentences will have made them so familiar

with the new vocabulary and sentence structure that they can read it nearly as easily as they can read English. Also, because they have memorized the basic sentences, students are able to answer readily both spoken and written questions on the reading.

2. Students use a monolingual dictionary page at the beginning of each unit on which new vocabulary is listed alphabetically, explained in German, and used in an illustrative sentence. Exercises using the dictionary and building vocabulary are practiced before the narrative is read.

3. The teacher shows pictures that depict the action of the story to the class. The teacher explains in German what is happening, pointing to appropriate parts of the picture. The teacher models the new words in sentences, and the students repeat them several times. After the students have studied the reading selection, the teacher may use the pictures as a basis for oral questions and answers. However, the latter system is not very effective, except for relatively short dialogues or narratives.

Each of these evaluation techniques requires the students to respond by generating German either orally or in writing. Frequently students may answer a question correctly by selecting the correct German word or sequence of words from the material before them without actually knowing what the words mean. At other times they may know the meaning but are handicapped in their answer because they have to generate a German answer that is structurally correct. The only procedure known today that actually tests reading comprehension without testing the students' abilities to generate German at the same time and without recourse to translation is the German-to-German multiple-choice item. Such reading-comprehension tests should supply four choices, one of which is a distractor, for each item. This will minimize guessing by the student.

EXAMPLES

Was isst Anna?
a. *Sie ist ein Mädchen.*
b. *Sie essen Eis.*
c. *Sie isst Eis.*
d. *Sie ist ein Junge.*

Das Wetter wird morgen schön sein.
a. *Ich weiss es nicht genau.*
b. *Hoffentlich haben Sie recht.*

c. *Bitte schön!*
d. *Er ist schon hier.*

Such multiple-choice items can, of course, also be based on the content of a reading selection.

TEACHING THE READING SKILL—STEP 4

After students have acquired a German vocabulary of approximately 2,000 words, vocabulary building devices and reading drills should continue, but to a lesser extent.

Both independence in reading German and size of vocabulary will develop rapidly from this point on. The emphasis will shift from reading as a means of practicing reading to reading German for the sake of information or enjoyment. Students will need guidance in learning how to increase their reading speed and power. Three effective techniques—sensible guessing, finding the frame of a sentence, and deriving meaning through inference—will be explained in the following paragraphs. These techniques may also be used at earlier stages if a new or forgotten word or complex construction appears.

Sensible Guessing

Sensible guessing is a process using either grammatical or contextual clues to arrive at the meaning of words or structures. Students are urged to read whole paragraphs or even several pages for general comprehension and not to feel obliged to know the precise meaning of every word. Both students and teacher should be content with vagueness temporarily. As the word reappears in several contexts, its meaning will become more precise. If students are reading for information or for general comprehension rather than specifically to learn certain words, frequently any one of several possible shades of meaning will be acceptable. For instance, if it is obvious from the grammatical clues that the word in question is an adjective, and the contextual clues indicate that it might mean "excited," "anxious," "eager," or "enthusiastic," students will understand the mood of the situation sufficiently and be able to read ahead without interruption. The next time the word appears, the context might eliminate one or more of the meanings suggested in the preceding sentence.

For example, imagine that a group is reading about the Thirty Years War and its great death toll. In this sentence, the word in boldface print is new: *Das eine ist sicher: das deutsche Volk musste wieder beginnen, eine Kultur zu* ***schaffen.*** There are four possible meanings of *schaffen:* establish, build, create, and develop. Any of these would serve the purpose for general comprehension.

Students need much help in learning how to look for grammatical clues. The teacher can guide them with questions (spoken in German, of course) such as: Is it the name of a person? Is it the name of a thing? Is it more than one? Does it answer the question "to whom"? Does it tell where? What does it tell us something about? The same kind of guide questions can be used for contextual clues: Is it a place? Does it have to do with people? Does it indicate an attitude? Does it indicate an action? Which word does it refer to? Which word does it modify? Questions using grammatical terms (such as: "Is it an adverb?") should be avoided except with advanced groups.

Finding the Frame of a Sentence

Students will not be overwhelmed by a long or complicated sentence if they know how to find its frame; they can then fit in each remaining segment by discovering what question each might answer. This knowledge will be particularly helpful during the transition from reading textbook selections to reading periodicals and literary works. For example, in the following excerpt from a short story:

> *"Der Briefträger, der der Frau Major eben den wöchentlichen Brief ihrer in Linz verheirateten Tochter bringen wollte, sah als erster diesen unwahrscheinlichen Anblick: . . . ,"*

students are asked to isolate the frame of the main clause:

> *Der Briefträger sah diesen Anblick*
>
> *Er war der erste, der diesen unwahrscheinlichen Anblick sah.*

Then, using questions, the teacher asks the students to isolate the parts making up the frame of the relative clause, *Der (der Briefträger) wollte den Brief bringen:*

Wem wollte er ihn bringen? — *der Frau Major*

Von wem war der Brief? — *von ihrer Tochter*

Wo wohnt die Tochter? — *in Linz*

Was wissen wir über die Tochter? — *sie ist verheiratet*

Wie oft bekommt die Frau Major einen Brief von ihr? — *jede Woche*

Deriving Meaning Through Inference

The preceding two techniques may be combined when necessary with a third technique—deriving meaning through inference. Like the preceding techniques, its aim is to arrive at comprehension without resorting to translation. Modern German textbooks use this technique in the form of glosses; i.e., German-to-German explanations of the new expression or structure in the margin or in a "dictionary format" preceding the narrative. The German teacher can use this technique in the classroom while the students are engaged in sight reading new materials.

If, for example, the text contains the line *Von oben sah die Erde wie eine kleine Kugel aus* in a story about space exploration, students might ask: *Was ist eine Kugel?* The teacher may use one of the following techniques or a combination of them, whichever seems more effective:

a. Synonym:	*Eine kleine Kugel ist ein kleiner Ball.*
b. Antonym:	*Das Gegenteil von Kugel ist etwas das nicht rund ist.*
c. Purpose:	*Man spielt Billiard mit einer kleinen Kugel. Man spielt Ping-pong mit einer kleinen Kugel.*
d. Reference to the Known:	*Der Mond ist eine grosse Kugel.*
e. Enumeration:	*Jeder Planet ist eine grosse Kugel. Es gibt sieben Planeten: Venus, der Mond, Jupiter, die Erde, usw.*
f. Definition:	*Eine Kugel ist rund und kann rollen.*
g. Expansion:	*Von oben sah die Erde rund aus. Auf der Erde sieht die Erde flach aus. Nur von weit oben, über der Erde, sieht die Erde wie eine runde Kugel aus.*

The preceding techniques are often a combination of several; example d., above, combines "Reference to the Known" with the concept used in example g., "Expansion." If the technique does not work, the teacher can try another one.

In some instances, certain techniques are not applicable at all; e.g., example b. seems forced inasmuch as there is really no antonym of *Kugel.*

Evaluation of Step 4

Reading, speaking, listening, and writing activities become more interdependent as the language program becomes more advanced. Students will be reading for information, and much of the evaluation of their reading will be in the form of speaking and writing activities based on what they have read. The ability to read aloud correctly and fluently may be evaluated by asking students (selected in random order) to read a short section. Comprehension may be checked in several ways:

1. Students give oral answers to questions based on the reading.
2. Students retell the story orally. One student after another contributes a statement or two, developing the story in proper sequence.
3. Students may be given incomplete statements about the story, and they complete the statements in writing.
4. Students give written answers to questions based on the reading, thus checking all students on all points.
5. A limited amount of *Nacherzählung* may be written by each student. That is, each one might recount only one incident or a short sequence of events.

The section on writing in this guide (page 54) gives a more detailed description of activities that can be used to evaluate both reading comprehension and writing ability.

7

Development of Writing Skills

The teaching of writing deserves the same careful step-by-step development as does teaching the listening, speaking, and reading skills. Learning to write German has two aspects: (1) learning to put down on paper the correct sequence of letters to form the desired words (orthography); and (2) learning to put on paper correctly what one can say in German.

Teachers should be careful not to expect too much from students too early in their study of the writing of German. To maintain reasonable standards of accuracy, teachers must maintain tight controls on students' writing at first. As the emphasis on writing increases, controls should be lessened appreciably but should not completely disappear. Not until they have reasonable control of most of the structures of German are students ready to be given a "free composition" assignment such as "My Vacation Trip," or "Why I Would Like to Study in Germany." Much practice in guided and controlled composition is needed before students reach this point.

TEACHING THE WRITING SKILL—STEP 1

Writing may be introduced at the same time as reading. The selections used for pronunciation and reading practice may be copied several times, with students paying special attention to specific sound-letter correspondences. Students may practice these correspondences further by copying the minimal pairs of words used for reading practice. (See the section on reading beginning on page 42.) After such practice, students may write the material from dictation. Students should correct their writing immediately. The material used should always have been heard, said, read, or copied previously.

Much of the writing practice during the early stages should consist of copying material that has been practiced in listening, speaking, and reading. It is important that the teacher explain to students why they need this practice. Frequent copying of familiar material helps students learn German sound-letter correspondences and helps them to learn German capitalization and punctuation. In addition to learning how to write words in the new language, the students will also be reinforcing their learning of the new structures and vocabulary. They will probably need to be reminded periodically of the importance of accuracy in the copying exercises. As students' skill in reading German sound-letter correspondences increases, the amount of copying practice may be decreased.

At this stage, writing exercises other than copying familiar material may be introduced. Through all the writing activities that follow, students will be reinforcing and learning German structures and vocabulary as well as learning the actual spelling and writing of German. Some of these activities follow:

a. Students are given a list of questions in German, with a reference list of appropriate German answers in random order. They copy the question; then select and copy the correct answer. Examples follow:

FIRST EXAMPLE

(1) *Was möchte Inge nach der Schule machen?*
(2) *Warum muss sie um halb sechs nach Hause gehen?*
(3) *Wann macht sie ihre Hausaufgaben?*

Reference list:

(a) *Gewöhnlich am Abend.*
(b) *Sie will ihre Freundin besuchen.*
(c) *Die Familie isst früh zu Abend.*
(d) *Er muss früh aufstehen.*

SECOND EXAMPLE

(1) *Wo wohnst du?*
(2) *Wohnt dein Freund Karl weit von dir?*
(3) *Wie alt ist deine Schwester?*

Reference list:

(a) *Nein, ganz in der Nähe.*
(b) *Ich bin fünfzehn.*
(c) *Beinahe sechs Jahre alt.*
(d) *Nicht weit von hier, Ludwigstrasse 5.*

b. Using the same type of German reference list, the teacher provides English cues to form a conversation. Students select and copy the appropriate German sentence only. German cues may be used when students are able to handle them.

EXAMPLE

(1) Karl asks Hans if he would like to go swimming Saturday.
(2) Hans says he'd like to but he has to help his father.
(3) Karl says that's too bad but perhaps they can go swimming Sunday.
(4) Hans says that would be fine and suggests they ride their bikes.

Reference list:

(a) *Das ist schade. Vielleicht können wir dann Sonntag schwimmen gehen.*
(b) *Möchtest du Samstag schwimmen gehen?*
(c) *Wollen wir jetzt schwimmen gehen?*
(d) *Das wäre grossartig. Fahren wir mit den Rädern!*
(e) *Ich möchte schon gerne, aber ich muss meinem Vater helfen.*

c. A series of simple pictures indicating greetings, ages of persons, time of day, place of residence, and so forth, may be used. Students select captions for the pictures from a German reference list.

d. Sentences may be given in which students select from two or three possibilities the correct verb form or pronoun or vocabulary item, and then copy the complete sentence.

EXAMPLES

(1) $\textit{Wie geht es} \left\{ \begin{matrix} \textit{dir} \\ \textit{Ihnen} \end{matrix} \right\}\textit{, Fräulein Schulz?}$

(2) $\left. \begin{matrix} \textit{Will} \\ \textit{Willst} \\ \textit{Wollt} \end{matrix} \right\} \textit{ihr nicht mitkommen?}$

These activities are useful throughout the period that students are memorizing dialogues or basic sentences. The activities can also be adapted to material presented in narrative form.

Evaluation of Step 1

Evaluation of this first step in writing should be through the same type of activities that has been used for practice.

1. *Dictation:* A complete passage is read at normal speed while students listen only. Then each utterance is broken into meaningful phrases and read at normal speed, allowing students time to write. Instructions for punctuation are given in German. When the teacher has finished dictating, he reads the whole passage over again and allows the students time to look over their writing. Papers may be exchanged for correction by the students, or the teacher may wish to correct them. Any misspelled word is counted as an error. If the same word appears more than once, it is counted only once. The grading scale should depend on the difficulty of the passage rather than on the number of words in it. Frequently most of the class will make no more than two errors.

2. *Exercises mentioned in Step 1:* In these exercises emphasis will be on selecting the proper response, but students must also give attention to correct capitalization, punctuation, and spelling.

TEACHING THE WRITING SKILL—STEP 2

Although the activities described in Step 1 should continue for as long as the teacher believes necessary, Step 2 may begin soon after writing is introduced. In Step 1, students merely select correct responses. In Step 2, students write exercises in which they produce a change or response. Many of the exercises are the same as those used for speaking practice.

Suitable exercises might include writing out a pattern drill in which the verb ending is changed to agree with a changed subject:

Fritz geht nach Hause.
Ich ____________________.
Wir ____________________.
Du ____________________.

The exercise might also involve substituting a pronoun for a noun object or substituting another noun requiring a different article:

MODEL	CUE	STUDENT RESPONSE
Ich kenne deinen Freund nicht.	(*ihn*)	*Ich kenne ihn nicht.*
Sie hören den Vater.	(*Kind*)	*Sie hören das Kind.*

New structures, forms, and vocabulary that are introduced may be incorporated into this type of exercise. Gradually, the exercises may become more complicated. When the perfect tense is introduced, the first type of exercise might be as follows:

MODEL	CUE	STUDENT RESPONSE
Er hat es gekauft.	(*kaufen*)	***Er hat es gekauft.***
	(*hören*)	***Er hat es gehört.***
	(*sagen*)	***Er hat es gesagt.***
	(*spielen*)	***Er hat es gespielt.***

The next step is to rewrite sentences written in the present tense, putting them in the perfect tense.

Similarly, inflected adjectives can be practiced by rewriting sentences involving changes:

EXAMPLE

Instructions: Rewrite each sentence, placing the adjectives with the correct form of *ein* before the noun.
Model: *Das Haus ist alt.*
Rewrite: *Es ist ein altes Haus.*

Many modern texts are printed in a two-column arrangement so that they can be used by the students for self-correcting written or oral homework.

The students cover the answer column on the right side of the page with a piece of paper. As the students say or write the response to each line, they slide the "mask" down, one line at a time, to check their responses. If they have made mistakes, they correct them immediately, and mark those frames with which they had difficulties; then they cover up the answer again, slide the mask down, and practice the correct answer until they have mastered it.

Evaluation of Step 2

Tests of writing should be constructed to correspond with the types of exercises used for oral and written practice. They may be short quizzes checking a single point, or they may be parts of comprehensive tests containing sections on listening and reading comprehension as well. The use of dictation as a means of evaluating progress should continue.

TEACHING THE WRITING SKILL—STEP 3

Students will gradually become accustomed to the mechanics of writing German through the controlled activities described in steps 1 and 2. They will then be ready to write sentence completions; later they can write complete sentences under controlled conditions. If the students are not sufficiently guided at this stage, they will tend to produce sentences literally translated from English, with non-German word order. They are also likely to attempt to use constructions they do not yet know. Some suggested activities follow:

a. If the students have memorized dialogues or basic sentences or have studied a narrative thoroughly, they may be given a series of partial sentences to complete. The sentences may be completed exactly as they were memorized, or the students may be urged to use other words and phrases they have learned. The German given should clearly indicate an appropriate completion, avoiding the necessity for giving English cues.

FIRST EXAMPLE

Ich muss ______________________.

Possible student responses:

zu Hause bleiben und arbeiten.
Fritz anrufen.
zur Schule gehen.

SECOND EXAMPLE

Hast du Lust ______________________?

Possible student responses:

Einkäufe zu machen?
ins Kino zu gehen?
bei mir Karten zu spielen?

THIRD EXAMPLE

Wenn es nicht regnet, ______________________.

Possible student responses:

können wir spazieren gehen.
sitze ich im Garten.
trage ich mein neues Kleid.

b. When they have become adept at completing sentences, the students may be given a series of questions or statements to which they should respond. These questions or statements should be carefully phrased to elicit familiar responses or rejoinders so that the students will not be tempted to figure out a response they first think of in English. They should be cautioned not to answer merely with *"ja"* or *"nein"*; they should repeat the question.

EXAMPLES

QUESTION OR STATEMENT	POSSIBLE STUDENT RESPONSE
Wann bist du heute aufgestanden?	*Um acht Uhr.*
Du hast keinen Wagen.	*Aber mein Freund hat einen.*
Wie komme ich zur Bibliothek?	*Geradeaus, dann links um die Ecke.*
Bärbel ist jetzt in München. Ich habe eben einen Brief von ihr bekommen.	*Was schreibt sie denn?*

c. Writing complete sentence answers to factual questions based on a reading selection checks both reading comprehension and writing skill.

d. Verb forms and verb meanings can be practiced in a paragraph containing blank spaces for the verbs. Students write in an appropriate verb, using the correct form and tense indicated. This exercise is especially useful for practicing the simple past tense. This kind of paragraph may also be used to write in appropriate adjectives with correct inflection and almost any other grammatical structures or vocabulary.

EXAMPLES

Gestern ____________________ *wir einen Ausflug.*
Wir ____________________ *mit dem Bus bis an den See.*
Dann ____________________ *wir noch ein Stück zu*
Fuss gehen. Wir ____________________ *einen Platz am*
Ufer und ____________________ *die Wasserschiläufer.*

The preceding exercise does not cue the student by means of an English expression such as: *Gestern* ____________ *wir einen*
made
Ausflug. Such "interweaving" forces the student to think in English while he is trying to concentrate on German and is extremely detrimental to the learning process. Moreover, this method suggests to the student that there is nothing wrong in destroying the language by concocting a mixture that is neither German nor English.

e. Students may be asked to form sentences from groups of words given them, focusing on a grammatical concept currently being studied. A model should be supplied.

EXAMPLE, FORMING QUESTIONS

Model: *Geht es dir gut?*
Maria / dürfen / fernsehen / bei uns
Student response: *Darf Maria bei uns fernsehen?*

EXAMPLE, USING SEPARABLE PREFIX VERBS

Model: *Er kommt morgen mit.*
ich / ihn / später / anrufen
Student response: *Ich rufe ihn später an.*

EXAMPLE, USING INVERTED WORD ORDER

Model: *Heute regnet es.*
wir / morgen früh / vorbeikommen
Student response: *Morgen früh kommen wir vorbei*

A variation of this technique may be used in practicing other constructions, such as prepositions governing both accusative and dative cases. A series of word groups is given for each sentence, but no verb is included. A list of verbs is given. Students must select an appropriate verb from the list to complete a correct sentence from each set of words. They may add nothing else. The verb a student selects will indicate whether he understands the *wo* and *wohin* concept in using dative or accusative objects with these prepositions. A verb should be used only once.

EXAMPLES

WORD GROUPS	VERBS
die Tasche / auf den Tisch	(*stehen*) (*sein*)
das Buch / auf dem Tisch	(*liegen*) (*fahren*)
wir / in die Stadt	(*legen*) (*fallen*)
das Rad / hinter dem Haus	

Possible student responses:

Die Tasche fällt auf den Tisch.
Das Buch liegt auf dem Tisch.
Wir fahren in die Stadt.
Das Rad steht hinter dem Haus.

f. Any of the pattern drill techniques, whether substitution, replacement, combination, expansion, or transformation, can be used as a writing exercise for almost any grammatical point under study. Often the student is required to make more than one change.

EXAMPLES

(1) Rewrite the following sentence, changing the verb to the present perfect: *Sie macht das Licht an.* (*Sie hat das Licht angemacht.*)

(2) Rewrite the sentence using the word that is indicated: *Er arbeitet in einer grossen Stadt.* ______________________ *Geschäft.*

(3) Combine two sentences into one with *und, oder, denn,* or *aber*. Select the conjunction that best fits the ideas expressed:

Ich weiss es genau. Ich denke es mir.
Ich habe keinen Bleistift. Ich habe auch keinen Kugelschreiber.

(4) Rewrite the sentence by changing all possible words to the plural and the tense to the future: *Er holt das Buch ab.* (*Sie werden die Bücher abholen.*)

g. Free replacement drills add variety. During these drills, students are given a series of sentences in which one or more words are underlined. They rewrite the sentences, replacing the underlined words with appropriate words of their choice and making any other necessary changes.

EXAMPLE

Sentence:	*Der Junge liest einen Roman.*
Possible replacement:	*Das Mädchen liest eine Zeitung.*

The free replacement drill may be combined with a drill in which the verb is changed to a different tense.

EXAMPLE

Sentence:	*Sie hat eine berühmte Schauspielerin gesehen.*
Possible replacement:	*Sie sieht ein lustiges Bild.*

Evaluation of Step 3

The activities described in this section may also be used for testing. To simplify scoring, the same format may be used for multiple-choice items. This procedure does, however, check recognition rather than production of correct writing. A second way to evaluate Step 3 is to use recombined familiar material for dictation. A third way is for the teacher to dictate the nouns, and for the students to write in each instance the correct article with the noun, the plural form of the noun, or both.

TEACHING THE WRITING SKILL—STEP 4

Although the various kinds of exercises involving sentence writing will be used during the entire period that students are acquiring familiarity with German structure, guided paragraph writing may be begun rather early in the language program. There are a number of ways to do this.

a. Students are given a series of skeleton sentences that may be expanded and combined to form a paragraph. They are also given several questions to guide them in expanding the sentences.

EXAMPLE

Skeleton sentences:	*Hans steht auf. Er zieht sich an. Alfred ruft, "Komm doch herunter." Sie essen Frühstück. Dann fahren sie zur Schule.*
Questions:	*Wann steht Hans auf?* *Wie zieht er sich an?* *Wer ist Alfred?* *Wo essen sie Frühstück?* *Wie fahren sie zur Schule?*
Possible student responses:	*Hans steht um viertel nach sieben auf. Er zieht sich schnell an. Sein Bruder Alfred ruft, "Komm doch herunter." In der Küche essen sie Frühstück. Dann fahren sie mit dem Bus zur Schule.*

b. A series of simple pictures may be used as cues for students to write a paragraph narrative. These pictures may be large enough to hang on clips in front of the class, or they may be hand drawn and duplicated. Each picture should express only one idea. For example, the series of pictures might include pictures of a snow scene, two boys with skis, a train, a boy with a broken leg, and a girl with a bouquet of flowers going toward a house.

c. The first sentence of a paragraph may be given along with several guide questions to help the student develop a paragraph.

EXAMPLE

Sentence:	*Morgen werde ich meinen Onkel besuchen.*
Guide questions:	*Wie heisst der Onkel?* *Wo wohnt er?*

Wie kommen Sie dahin?
Besuchen Sie ihn gern? Warum?
Hat er Kinder?
Was tun Sie bei dem Onkel?
Wann kommen Sie zurück?

d. Instructions may be given in English directing students what to say in writing a letter to a friend, in describing a picture, or in telling about an incident. This kind of directed writing is useful in checking students' ability to use specific forms; e.g., relative pronouns, past tense, and dependent word order.

EXAMPLE

Instructions: Tell a friend you went to the theater last evening. Tell him with whom you went, where you sat, and whether the seats were good. Tell him the name of the play, whether the performance was good, whether the audience liked the actors, and what you did afterwards.

e. A brief incident can be retold in writing. This might be something students have either read or heard several times. Many students find it difficult to recount a story in correct sequence, using clear, simple sentences, even in their own language. The first few times a *Nacherzählung* is assigned in German, the story should be developed orally as a class project before writing is attempted. Volunteers may contribute, one after the other, in telling the story.

f. A short written dialogue may be rewritten as a narrative, or a narrative paragraph may be rewritten as a dialogue.

g. A whole paragraph may be recast from the first person to the third; from the present tense to the past tense; from direct into indirect discourse; and so forth.

h. The beginning of a story consisting of one or two lines may be given as well as the ending. The student then completes the missing middle section with three or four lines.

EXAMPLE

Als Fritz um elf Uhr abends nach Hause kam, war die Tür verschlossen. ____
____
____

Das Fenster öffnete sich und ein Schlüssel flog aus dem dritten Stock hinunter.

Evaluation of Step 4

The purpose of exercises of this type is to write correct German, using typically German expressions. Clarity of organization may be considered; however, these are not "creative writing" assignments.

Sometimes the teacher may feel that only one or two things should be evaluated at a time; e.g., verbs, word order, case, vocabulary, and so forth.

After students have had some experience in writing paragraphs, corrections may be made, students keeping a key of symbols to be used. The following symbols will probably be helpful:

c — case
g — gender
sp — spelling
v — verb form
wo — word order
ww — wrong word

Errors should be isolated and underlined. In the margin a symbol should be written, indicating the type of error. Students should rewrite the paragraph, trying to make their own corrections. They then should hand in both the original and the revised copies. The work may be revised a second time, if necessary, before a grade is given. This procedure provides a more effective learning experience for the students than if the teacher simply makes the corrections. Students will soon learn to write the first draft more carefully.

TEACHING THE WRITING SKILL—STEP 5

When students have advanced to the point where they are reading short selections independently for information and can control most of the structures of German, they may be given more freedom in writing. They may be encouraged to express themselves more freely than previously but should be cautioned to stay within the limits of what they know to be typically German expressions. The following techniques may be effective:

a. The students may answer more detailed questions on the selections read.

b. The students may write brief summaries of articles or stories read. They will need guidance and restrictions to do this. In order to avoid copying large sections, students should be given a word limit. Early experience with this kind of writing ought to be limited in subject matter to selections already studied by the students. The writing may be further guided by preparing a series of questions that the students answer. The answers to the questions may then be rewritten by the students and elaborated in paragraph form. Instructions and questions should be in German.

c. The students may write letters or reports describing a city in Germany, Austria, or Switzerland; a section of the country; a visit to a castle, cathedral, or park; a vist to a German, Austrian, or Swiss home or school; or a national holiday. These descriptions may be based on information acquired from reading, lectures, or tapes, and can be written after class discussion on the topic.

d. Another activity is to rewrite a narration to apply to a different situation. For example, a description of a trip up the Rhine could be changed to one of a trip through the Black Forest, or an excursion to a lake could be turned into a ski trip.

e. Working in pairs, students might develop a dialogue focusing attention on specific aspects of German life or types of expression.

f. Advanced groups may take notes on a lecture or a taped program and write them in essay form.

Evaluation of Step 5

The method of correcting by using symbols, described in the preceding section, is effective at this stage. Usually the first draft of the assignment should be written during class time. Occasionally a summary or another kind of writing assignment should be done entirely in class, within a time limit. Students should be told in advance that they will be asked to do this, in order to prepare for it. A dictionary or the textbook should be available for student use at the teacher's desk.

8

Use of Pattern Drills

The use of drill material is essential at every stage of the language learning process. Learning a language consists in part of learning a set of habits, and this is best accomplished by systematic drilling.

Most textbooks currently in use include appropriate drills, but some teachers may want to construct additional drills to give greater variety and to place greater emphasis on certain structures. Care should always be taken to ensure that drills are simple, direct, generally inductive in form, and easily understood by the students. The teacher explains thoroughly the purpose of the drill and the manner in which it is to be used. A drill is best practiced long enough so that all students understand the grammatical structure involved, but not for such a period of time that boredom replaces learning.

Many different types of oral and written drills have been developed and may be used effectively in the classroom or in the laboratory. The terminology for describing the types of drills varies widely; the names of types of drill material suggested in this guide are for explanation and are not attempts to follow other sources. Each teacher should choose drills that correspond to the type of material being studied and that relate to the abilities of the students. Additional types of drills may be constructed easily, and some aspects of those listed below may be combined to give new variations.

TYPE OF DRILL	TEACHER	STUDENT
Repetition	*Ich habe eine Feder.*	*Ich habe eine Feder.*
	Ich habe ein Buch.	*Ich habe ein Buch.*
	Ich habe einen Bleistift.	*Ich habe einen Bleistift.*
Transformation		
Change Tense	*Er sieht das Haus nicht.*	*Er hat das Haus nicht gesehen.*

TYPE OF DRILL	TEACHER	STUDENT
	Ich kaufe den Hut.	*Ich werde den Hut kaufen.*
Change to Negative	*Sie sind heute hier.*	*Sie sind heute nicht hier.*
	Wir haben einen Wagen.	*Wir haben keinen Wagen.*
Change to Positive	*Hat sie keinen Mantel?*	*Hat sie einen Mantel?*
	Er wird es wohl nicht bringen.	*Er wird es wohl bringen.*
Change to Interrogative	*Du bist heute traurig.*	*Bist du heute traurig?*
	Die Kreide ist auf dem Tisch.	*Ist die Kreide auf dem Tisch?*
Change to Declarative	*Kann er nicht singen?*	*Er kann nicht singen.*
	Bleibt sie heute zu Hause?	*Sie bleibt heute zu Hause.*
Substitution		
Pronoun for Noun	*Wo ist die Karte?*	*Wo ist sie?*
	Liest du das Buch jetzt?	*Liest du es jetzt?*
Number	*Er spricht Deutsch.*	*Sie sprechen Deutsch.*
	Ihr seid heute sehr still.	*Du bist heute sehr still.*
Person	*Ich lese sehr schnell. (er)*	*Er liest sehr schnell.*
	Wir dürfen mitgehen. (du)	*Du darfst mitgehen.*
Noun for Noun	*Wo ist mein Heft? (Tinte)*	*Wo ist meine Tinte?*
	Kennen Sie den Mann? (Frau)	*Kennen Sie die Frau?*
Multiple	*Wir gehen morgen in die Kirche. (ich, heute)*	*Ich gehe heute in die Kirche.*
	Wir gehen morgen in die Kirche. (ich, heute, Schule)	*Ich gehe heute in die Schule.*
Combination		
Add Relative Pronoun	*Kennst du das Buch? Ich lese es gerade.*	*Kennst du das Buch, das ich gerade lese?*

TYPE OF DRILL	TEACHER	STUDENT
	Das Lied ist schön. Wir singen es oft.	*Das Lied, das wir oft singen, ist schön.*
Add Conjunction	*Ich bleibe zu Hause.* (*denn*) *Es ist zu heiss.*	*Ich bleibe zu Hause, denn es ist zu heiss.*
	Er kommt nicht. (*weil*) *Er ist krank.*	*Er kommt nicht, weil er krank ist.*
Expansion	*Wo ist die Karte?* (*neu*)	*Wo ist die neue Karte?*
	Wir haben ein Buch. (*gut*)	*Wir haben ein gutes Buch.*
	Er hat es gesehen. (*oft*)	*Er hat es oft gesehen.*
Interrogative		
Directed Answer	*Wieviel Uhr ist es?*	*Es ist halb drei.*
	Wie heissen Sie?	*Ich heisse Karl.*
Free Answer	*Was isst du gern?*	*Ich esse gern Huhn.*
	Warum wollen Sie Deutsch lernen?	*Ich will nach Deutschland fahren.*
Yes or No Answer	*Ist es heute warm?*	*Ja, es ist heute warm.*
	Können Sie gut singen?	*Nein, ich kann nicht gut singen.*
Choice	*Ist er müde oder krank?*	*Er ist müde.*
	Wohnst du in der Stadt oder auf dem Land?	*Ich wohne auf dem Land.*
Response Request	Tell Jim to open his book.	*Mache dein Buch auf.*
	Tell me that you are hungry.	*Ich habe Hunger.*
	Express doubt: *Ich habe viel Geld gefunden.*	*Das glaube ich nicht.*
	Express indecision: *Willst du mit mir gehen?*	*Ich weiss nicht, ob ich kann.*
	Express gladness: *Möchten Sie im Restaurant essen?*	*Ja, gerne.*

When using a pattern drill as a vehicle for teaching automatic control of grammatical structures, the teacher can elicit two types of oral response from his students: an imitation of the model, or a verbal reaction to a stimulus initiating a different grammatical structure from the one heard in the model. The first type is called a *mimicry* drill or listen-and-echo practice; the second is called a *mutation* drill or listen-and-response practice. Every mutation drill is a self-test which is, however, not designed to test but to teach, since the correct response (provided either by a tape recording or by the teacher) follows immediately.

The teacher needs two distinct types of gestures to elicit either an echo or a response. For a group echo, he might raise both hands with his palms toward him; for a group response, he might extend both hands with his index fingers pointing to the class. For an individual echo or individual response, he can use the same gestures with a single hand pointed toward a single student. It matters little what two sets of gestures the teacher uses so long as the two signals for echoing and responding are clearly distinguishable.

Other suggestions that might be helpful are:

a. After each echo or response, the teacher should "feed back" the correct response just as the tape recording does and then should call for a group echo.

b. If a student has made an error, the teacher should come back to this student when "retracing" the frames of the drill.

c. The teacher should have both hands free for signaling to the students just as an orchestra conductor directs his orchestra. Many teachers use a music stand on which they put their "score"—the book—so their hands are free. Other teachers prefer to use cue cards, which can be held in one hand and still permit signaling as the teacher moves around the room.

d. The teacher should not call students by name, but should insist that they react to hand signals. This practice encourages intensive attention and silent participation in which each student silently mouths the response, poised at any moment to voice his response if signaled by the teacher.

e. The teacher should never first signal to a student and then give the stimulus. Once the student who is to respond has been singled out, the rest of the members of the class know they will not be called upon and hence may not pay close attention.

f. Whenever possible the teacher may inject a humorous note by altering one or two frames without, however, departing from the grammatical point being drilled.

g. The teacher should always try to speak as naturally as possible. If there is a need to "stretch" a sentence to make it clearer, it should always be stated again in a more natural manner.

h. Students should at all times know what the grammatical objective of the drill is. Hence, the teacher should sometimes inject a point of explanation to combine cognitive learning with the habit-forming drill.

i. Occasionally the teacher may wish to check whether the students know what they are saying by requesting a quick English translation. saying: *Was bedeutet das auf Englisch?*

9

Use of the Language Laboratory

The language laboratory, now an established and common component of California foreign language programs, has high potential for increasing the effectivness of instruction. Personnel involved in foreign language teaching realize that the language laboratory is far from being a panacea. Experience shows that truly productive activities in the laboratory are the result of careful planning, excellent materials, and the presence of a first-rate teacher. Merely having the equipment is not enough.

Research projects are currently under way relating to the language laboratory and the learning process. More and more information will be accumulated that can be of help in making better use of the equipment available. All contributors to foreign language instruction have a responsibility to seek better ways of using laboratory facilities.

Before considering unexploited possibilities, teachers should understand that the language laboratory has certain limitations.

LIMITATIONS OF THE LANGUAGE LABORATORY

Some limitations must simply be accepted, since they are inherent in the nature of a mechanical device.

An Electronic Device Lacks the Humanizing Force of the Living, Speaking, Responding, Teacher

In language teaching, especially, this force is of critical importance. Students' enthusiasm on becoming acquainted with the laboratory is genuine, but the enthusiasm derives mainly from the "gadgetry," from the newness of the approach. As soon as the novelty wears off, the students become painfully aware of the inexorable nature of the machine:

- The speed of the tape does not vary.
- The format is fairly predictable.
- There is no allowance for a sneeze.
- There is no "real" response from this electronic "instructor."

The teacher's best skills are needed at this point. A careful integration of classroom and laboratory activities does much to encourage diligence in the laboratory. Lesson material in the laboratory should be so much a part of classroom activity that students do not consider the laboratory work as something separate and unique. In addition, students need to be reminded regularly throughout the course that conscientious laboratory practice does help to build and reinforce language skills.

The Students Are Not Furnished with Appropriate Facial Movements, Gestures, and Other Nonlinguistic Communication Features (unless a film is used with the taped lesson material)

The best laboratory drills are those that recall communication situations having authentic situational stimuli, that are a reworking of familiar material—material that has been presented thoroughly in the classroom by the voice and the personality of the teacher. Students should have seen and, therefore, be able to recall the gestures and movements accompanying the speech samples as they are called on to drill. The laboratory then becomes a place for efficient practice of familiar, if not yet fully learned, forms.

Machines Cannot React to and Evaluate Inaccurate Pronunciation, Intonation, or Syntax

Although a good laboratory tape should—and does—have confirming models, the task of actually noting incorrect imitations inevitably falls upon the students or the teacher. Beginning language learners are not discriminating enough to detect their own inaccuracies, especially in pronunciation. If students are to learn how to evaluate themselves adequately, they must first be trained in careful discrimination of many aspects of a new sound system. Few pupils receive this kind of training; therefore, the task of correction falls on the teacher. By listening, commenting, and correcting, the teacher becomes actively involved in the laboratory session and soon senses that his own activity is important in securing good participation from his students. Monitoring and correcting are of first importance, but the teacher should not forget that little commendations and encouragements remind the students that their *teacher* is present with them among the machines. His presence demonstrates the teacher's own belief in the values to be gained from the laboratory work and does much to evoke a purposeful attitude in his students. The laboratory period is not the time for the teacher to check written assignments, record grades, or prepare the lesson for the next day.

Other limitations result from inadequate financing, unrealistic teacher attitudes, teachers' lack of special training, lack of time for planning and preparing instructional materials, and problems of supervision. But these are handicaps that need not be accepted as entirely inevitable. They are a continuing challenge to the imagination and diligence of all contributors to foreign language instruction—from the classroom teacher to the administrator.

STRENGTHS OF THE LANGUAGE LABORATORY

Professional and commercial literature abounds with information about what can be achieved with a language laboratory under the best of conditions. The problem is not so much to secure agreement regarding potential as to achieve actual conditions that permit full exploitation of the possibilities of the laboratory. Essentially the language laboratory is important because it can do things that the individual teacher cannot do alone. Briefly, a language laboratory:

- Permits all students in a class to practice simultaneously
- Provides a variety of native speakers as models for student practice
- Presents drill material tirelessly, each subsequent presentation being identical for all students
- Allows each student to initiate his response even though he may take a split second longer than another student to start (When students do not wear earphones so that they hear other students' responses, they must repeat rather than produce the response by their own efforts.)
- Makes it possible for the teacher to work with individual students without interrupting group practice
- Provides students with an acoustically superior production of the target-language

Creates a feeling of intimacy and privacy that is reassuring to individual language learners in a large group

Provides the teacher with excellent facilities for evaluating the development of students' language skills

Gives students the opportunity to hear their own voices objectively

Attainment of these ends depends upon consideration of each of several parts of a complex. The whole process is only as good as any one of its components, yet, success does not automatically result merely from purchasing the most expensive audio equipment.

TYPES OF LEARNING AIDS IN THE LANGUAGE LABORATORY

Probably the most important single aspect of the laboratory program is the kind and quality of taped materials used. The program materials rather than the equipment have been improved most remarkably in recent years. At the present time a number of publishers offer expertly designed and produced tapes that are integral parts of multilevel lesson series. Most of these are planned from the point of view that the laboratory should provide abundant active practice for students. Full integration of classroom and laboratory activities is ensured when these materials are used as planned.

Not all materials on tape or on recordings are suitable for laboratory use. Much material available commercially is more appropriate for use in the classroom with a tape recorder or record player. In general, only taped materials that cannot be more effectively used in the classroom should be used in the laboratory.

The Lorge Report[1] has shown that laboratory practice results in noticeable gains in the areas of fluency and intonation whereas less improvement occurs in the pronunciation of specific sounds. This emphasizes the importance of tapes that require the students to imitate fluent, consecutive speech. Short recombination dialogues are good, especially if they are designed to show the speakers as having emotion and humor. Among the least satisfactory tapes seem to be those requiring students to answer questions based on information. This type of practice would be better in the classroom where the teacher can accept and confirm various correct answers. On the other hand, when questions are intended as a pattern practice with predetermined, single, formula-type answers that will enable the students to assimilate a structure, the questions are as valid as any other type of pattern drill for laboratory practice.

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[1] Sarah W. Lorge, "Foreign Language Laboratory in Secondary Schools," *A-V Learning*, VII (October–November, 1963). (Bureau of Audio-Visual Education, Board of Education of the City of New York.)

TAPED MATERIALS AS RELATED TO TYPE OF LABORATORY

The development of tape resources for a laboratory program must proceed, in part, from the kind of language laboratory established. Ideally, the type of installation purchased should be determined only after first reappraising the local foreign language curriculum itself. The objectives and the emphases of the program and the methods to be used to achieve these should be considered. Implicit in the early planning should be an assurance of continuing financial support *after the initial investment.*

Four types of language laboratories, based on the capabilities, have been established:

TYPE	CAPABILITIES
I	Listen only (earphones only)
II	Listen-respond (earphones plus activated microphone to feed back to the student's ears what he is saying)
IIA	Listen-respond in all booths, with some stations or the console equipped with recording potential
III	Listen-respond-record (earphones, microphone; plus a dual-channel recorder in each booth)

Materials for the Type I Laboratory

A Type I laboratory provides practice only in listening; the activities appropriate for this type of installation are strictly limited. Commercial tapes designed for laboratories having activated microphones and teacher monitoring potential should not be used in Type I laboratories. Such tapes almost always call for spoken responses. A Type I laboratory, because it lacks the activated microphones, does not permit the kind of practice intended.

The best material for a Type I laboratory is that limited to listening-comprehension practice but so selected and presented that the students feel a real desire for wanting to understand. Students are likely to listen attentively to short, interesting anecdotes in which there is a bit of suspense, a twist of humor, or a "point" left unresolved until the end. Anecdotes of this kind have a built-in challenge to the attention. The student-listeners should hear something new, but the material should be presented by means of familiar vocabulary and structures.

Another kind of tape that effectively holds attention presents spoken material in short, unified segments followed by short comprehension checks. To check understanding, students select the correct answer from a number of possible choices presented by the tape or in writing. The correct answer is then given either by the tape or in writing so that the students are helped to understand, if they have not before. Emphasis should be on *understanding*, not on remembering, a series of details. A brisk presentation throughout and a lightness of touch on the multiple-choice selections can assure purposeful listening. Fables, legends, and anecdotes provide good material. Use of comprehension items that are timely and sometimes humorous can enliven the selections significantly.

Listening-comprehension practice or listening practice with simultaneous or delayed presentation of the written text can be presented live by the teacher. By using taped materials the students may hear a variety of voices, authentic pronunciations, sound effects, and realistic presentations, especially in dialogues. The justification for having students listen with headphones on is that the clarity of sound produced in an electronic system can provide especially good listening practice. Further, the students are motivated by what seems like intimate, person-to-person communication. The material can also be replayed again and again. The teacher using a Type I laboratory should always keep in mind, however, that students are forced to be relatively passive in this type of installation. Programs should be planned with the utmost of care so as to transform mere "hearing" into "listening for specific information."

Materials for the Type II Laboratory

Type II laboratories provide abundant practice in both hearing and *speaking*. The installation, with its activated microphones, enables the students to hear their own voices amplified electronically while they speak. To play a tape intended for speaking practice just for listening comprehension is to make use of only 50 percent of the practice potential of this kind of installation. The laboratory should not be used to present exercises such as dictation or to play recorded music.

Tapes for the newer multilevel texts are usually designed for use in Type II laboratories. A few criteria for judging the adequacy of these are as follows:

Speakers should be *natives* employing the standard language.

The language should be spoken at the same speed as native speech.

Individual drills should be short—preferably 3–5 minutes in length.

Pauses for student responses should be timed carefully. A pause should be only long enough to enable students to repeat the utterance.

Instructions should be brief but unmistakably clear. Instructions in English during the initial phases of learning should gradually be replaced by instructions given in the foreign language.

The kinds of exercises should be varied.

Every frame should have a recorded correct response for confirmation or correction.

Two basic types of drills are effective in Type II laboratories: listening-imitation drills; and pattern drills involving variation (of which there are numerous versions).

Listening-Imitation Drills. Good drills for direct imitation are those that present a new and interesting context through a recombination of familiar material. The exercise might be a short conversational unit—an extension of material practiced in class. If the material is interesting in its own right and is meaningful communication in a new and fresh form, students will be much less inclined to repeat the material perfunctorily.

Not all commercially available programs offer this kind of material. There is at present a need for more tapes for laboratory use that challenge students' interest and that are more than a mere duplication of basic lesson material. If identical dialogues are used in both the laboratory and the classroom, the students will know exactly what is coming, and their alertness and interest may diminish. On the other hand, only taped materials that are correlated closely with the text provide the necessary practice for automatic control of structures presented in class.

Pattern Drills. The unique feature of the several kinds of pattern drills involving variation is that students are required, on their own, to make one or more changes in a practice pattern based on a model. Regular laboratory work calling for this kind of practice can provide substantial help to the students in progressing from simple mimicking to the beginnings of free and automatic responses. However, since pattern practice is not communication, the students will not pursue this kind of drill on their own any more enthusiastically than they would practice scales and arpeggios in music study. The motivational impetus to participate energetically must be imparted to the students by the teacher. The all-important factor here is the teacher's own personality and the quality of his rapport with his students. In addition, the following procedure can help to secure good laboratory work. The teacher should:

1. Instruct the students in the concept of stimulus-response learning, making them especially aware that they are not to repeat the stimulus when it is first spoken. The students should try to say the response on their own, in the pause that is provided after the stimulus.
2. Lengthen the pauses with the help of a hand or foot pause control so that the students have enough time to formulate their responses. Rewind the drill and replay it until most of the students can give the correct response without the need to lengthen the pauses. In a three-cycle drill the teacher should insert a pause after the third cycle (correct response) so that students can echo the correct response before hearing a new stimulus.
3. Vary the kinds of pattern drills and alternate them with listening-imitation drills.
4. Include unexpected interludes having a light, humorous touch.
5. Make use of a written evaluation form in the laboratory, noting the daily performance of each student, and let the students know that this is being done.
6. Place a premium on good laboratory participation by relating laboratory work to subsequent, as well as previous, classwork and tests.

All of this calls for imagination and skill on the part of the teacher, but no amount of electromechanical support can minimize the importance of these requirements for good teaching.

Most of the *kinds* of drills that may be used in the language laboratory do not differ from those that are appropriate for the classroom. (See the sections on listening and speaking beginning on pages 23 and 29, respectively.) The nature of the laboratory, however, imposes one essential requirement for taped drills: each drill must be so devised that there is only one correct predetermined response for each frame. Only in this way can the confirming model have validity. The free rejoinder or free replacement drill on page 37, although good for the classroom, is not usable in the laboratory. It is quite possible that the students know several responses, all of which might be appropriate for one item. The teacher can accept and confirm any of several responses; the tape, obviously, can provide only a single confirmation.

Materials for the Type IIA/Type III Laboratory

The practice activity unique to this type of installation entails recording one's own voice. A master tape that is recorded with native voices and has pauses for student responses provides the best self-recording practice. The same facility can be provided also by two tape mechanisms working in tandem without the need for prerecorded pauses or dual-channel systems. Students are expected to refine their responses by erasing and repeating their part of the tape after numerous comparisons with the model. This procedure requires a dual-channel recorder at the student station or in a remote housing facility. This type of unit permits students to erase and rerecord responses on one track of the tape, while leaving the recording of the native model or stimulus undisturbed on the other track. Master tapes of this kind may be used over and over, of course, by various students.

This kind of work is highly individualized and requires considerable skill in self-evaluation. To make significant progress, the students must be highly motivated and capable of self-direction. Such work is frequently planned as regular practice for students who are past the first or second level of instruction. This kind of practice is especially good for more mature and skillful students in advanced levels. The best results are obtained when the teacher analyzes an individual student's performance in a private conference, pinpoints his articulatory problems, and prescribes remedial exercises.

Most foreign language teachers include some kind of student-recording in their planning, whether or not they have special taped materials for this purpose. Students might be asked to record a dialogue, or, at later levels, a short *Hörspiel* or simply a brief selection of prose or poetry.

Some teachers feel that only a minimal amount of time, if any, should be spent in recording. These teachers say that it is too difficult to secure a good evaluation of the finished tapes. Students can seldom evaluate their own work expertly, and the teacher may lack the time to follow through effectively if the task falls to him. The Lorge Report[2] indicates, however, that regular record-playback activity results in significant increase in student motivation. On the other hand, while occasional recording and playback of the students' voices are valuable for both motivaton and speech analysis, the students' already limited time can be better spent practicing with correct models than listening to their own mistakes.

Student recording for playback should never be done with structural exercises in which the students generate the language. Record and playback should be done only in those listening-imitation exercises in which the only mistake the students can make is one of pronunciation, for listening to their own incorrect grammar accomplishes little. However, listening to their imperfect pronunciation and comparing this pronunciation with correct models may help the students, if they thereby discover where their pronunciation difficulties lie and learn how to correct them.

In a Type II laboratory having monitoring facilities, the teacher can record individual students through the monitor facility at the console. The Type IIA laboratory has predominantly listen-record stations but also has some booths with full recording equipment. This type of laboratory is widely used. During recording sessions the students are rotated into the booths that have complete equipment. The complete Type III laboratory enables all students to record their own voices simultaneously, since each station is equipped with its own recording potential.

Selection and pacing of drills for a laboratory session in any type of installation assume special importance in view, again, of the mechanical processes involved. Since the machines cannot anticipate and forestall the onset of fatigue and boredom, the teacher must do so by careful prior planning. A 20- to 25-minute session should have frequent change of pace; this change of pace can be achieved by varying the type of activity. No single drill should exceed five minutes in length. Exercises *identical* with those employed in the classroom should be used as the basic materials for laboratory drill, but others can be used sparingly for variation. Clearly, the ideal laboratory session implies an abundance of excellent tapes plus extremely careful planning for their use.

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[2] *Ibid.*

SCHEDULING CLASSES IN THE LANGUAGE LABORATORY

The language laboratory schedule of classes should have the following features:

Students Should Have a Minimum of Two—and Preferably More—Practice Sessions Per Week

Significant gains from laboratory practice occur only when this is the case. Research suggests that a single laboratory session per week may bring virtually no more improvement than an equal amount of classroom instruction. Thus, if a teacher can offer only one session per week each for a Level III group and a Level I group, the single weekly session for the Level III class should be abandoned and the Level I class should be scheduled for two sessions. All foreign language classes should have a minimum of two laboratory sessions per week. Close scrutiny of the total schedule frequently shows how the number of laboratory meetings can be increased for particular classes.

A Single Laboratory Session Should Not, as a Rule, Exceed 20–25 Minutes in Length

A regular class period of 50 minutes may be split for laboratory scheduling to accommodate two different groups per period. It may not always be feasible to schedule two groups every period, because of special problems such as moving students to and from the laboratory. However, advantage should be taken of any flexibility in scheduling. Another kind of flexibility is possible by scheduling laboratory sessions on a week-by-week basis; adjustments in the schedule can be made on teacher request in terms of individual class progress. Such scheduling requires constant supervision and, usually, special clerical assistance. In any case, the entire schedule should be reviewed yearly and should be revised whenever classes are rearranged.

THE FLEXIBLE CLASSROOM-LABORATORY

One answer to scheduling problems is to equip each foreign language classroom as a flexible classroom-laboratory or "electronic classroom." A program console and lightweight microphone/headphone sets for all students make it possible to convert the classroom into a language laboratory at any time. Student equipment is kept out of the way during the regular classroom activity by means of suspending the equipment from the ceiling or by storing it in facilities under desk tops. Wireless equipment is also available today. Laboratory tapes can be used at the precise moment of need and several times during the period for sessions of about five minutes. The teacher need not adhere to a master department schedule, nor does he have to move his classes to a centralized laboratory. Everything is available to him at a moment's notice in his own room.

The concept must not be misunderstood, however. Construction of a series of jack boxes permitting a number of headphones to be connected or installation of a permanent bank of listening posts along one side of a classroom does not convert a room into a facility that can begin to duplicate a centralized Type II laboratory. Addition of simple listening facilities to supplement a centralized laboratory might better be planned in conjunction with the school library.

In creating the electronic classroom, there should be no compromise on the following basic requirements:

a. Attention should be paid to general room acoustics and changes made if necessary. Acoustical factors are normally considered in developing a centralized installation and are just as important in planning electronic facilities for the classroom.

b. Equipment should have listen-respond (Type II) potential and be selected only under expert technical guidance. Proper equipment is especially important since the electronic devices appropriate for a regular classroom represent a relatively new development.

c. Provision should be made for satisfactory acoustic isolation of one student from another. The student and his active microphone must be isolated from the sounds produced in the room by the oral practice. In centralized laboratories the permanent partitions of the booths are meant to insulate the students acoustically from their neighbors; such partitions are actually quite ineffective. More important than partitioned booths are (1) unidirectional microphones that pick up only sound waves that strike them at a predetermined angle; (2) close-proximity microphones that pick up only sounds made at a distance of one or two inches; and (3) sound-absorbing materials placed on the ceiling, walls, and floor of the classroom.

d. All equipment should be selected for superior sound reproduction. Accurate hearing is essential for accurate imitation. Therefore, all sound equipment used in the process from recording to playback should be of the highest quality in reproducing the human voice clearly and naturally.

THE TEACHER IN THE LANGUAGE LABORATORY

As in any classroom, the activity in a language laboratory can be only as effective as the teacher directing it. The effective teacher is one who understands clearly the function of the laboratory, its potential and its limitations; plans laboratory sessions just as carefully as he does classroom teaching; operates the equipment with ease and skill; and keeps informed about new techniques and developments in laboratory teaching.

The foreign language teacher must accept the responsibility of learning and constantly seeking to improve teaching techniques that are unique to the language laboratory or electronic classroom, even though such techniques may at first be uncomfortable for the veteran teacher. The skills for conducting laboratory sessions need to be learned systematically, whether in an NDEA institute, in a summer workshop, or in special training programs during the school year. It is not enough to spend a few minutes with a manufacturer's representative.

The teacher must do two things that are especially important in laboratory procedure: he must find ways to correct individual students without unduly interrupting the laboratory drill; and he must make use of a laboratory evaluation form during each laboratory session.

Monitoring Laboratory Drill. Since any single drill is short, a teacher generally will find it best to wait until the end of a drill to address students about deficiences. Monitoring should be done with pencil and paper in hand. Notes should be made of specific faults to be corrected, and students should be told as soon as possible about their mistakes. With practice—and by keeping specific notes—the alert teacher can make effective use of the brief pauses between drills for addressing individual students. Some comments can logically be made at the end of the period when the students are leaving the laboratory. Now and then, of course, the teacher must interrupt a student immediately for corrective comment. In many laboratories visual signals can suffice for communicating commendations.

Laboratory Evaluation. The laboratory evaluation form can be a simple mimeographed form. It should provide space for recording a performance grade and for noting specific information such as pronunciation errors. Because normally *every* student in a class cannot be evaluated during *each* laboratory session, the use of such a form makes it possible to know exactly which students are due for evaluation. Use of the form also helps to secure better student effort, especially if students know that the laboratory grades are used in computing regular achievement grades. The completed forms are a permanent record of student progress in laboratory work as well as of individual difficulties requiring special attention.

THE ADMINISTRATOR AND THE LANGUAGE LABORATORY

The administrator can contribute significantly to the effectiveness of the teacher. He is responsible for establishing conditions that make the laboratory a genuine aid for the foreign language teacher, rather than a complication. The administrator should:

1. Schedule foreign language classes in a way that makes possible a balanced laboratory schedule
2. Secure support for and establish a thorough program of preventive maintenance and mechanical service of equipment by technically competent persons
3. Recognize that the purpose of the laboratory is not essentially a labor-saving device. He should be prepared to release from other duties teachers who must produce tapes or supervise the laboratory outside their regular teaching schedule
4. Encourage and, if necessary, provide specific training in laboratory use for his foreign language teachers
5. Enable his foreign language teachers to visit laboratories in other schools occasionally, to observe them in actual use

Attention to these suggestions will inevitably have a positive effect on the attitude of teachers toward the language laboratory; this change in attitude will, in turn, be transmitted to the students.

10

The Map of Germany[1]

All beginning students of German should become familiar with the basic geography of Germany. Since most German textbooks for beginners make references to German towns, rivers, mountain ranges, and states, the students should have a general framework of geographical facts and data into which such references can fit whenever they occur. An introduction to the map of Germany can be given by the teacher either in English or in German.

However, the teacher who wishes to initiate the study of German with a unit on German geography should not prepare an extensive unit; such a study has its place in social science or geography, rather than in a foreign language course. The process of acquainting students with Germany should be a gradual and repeated one that extends over the total sequence of German instruction.

During the first weeks of instruction, the teacher may present a world map to show Europe in relation to America. This presentation is especially necessary at the junior high school level and below where pupils may not yet have studied the geography of Europe and the German-speaking countries. They will need the teacher's help to visualize distances and exact locations. Next, the map of Europe and Germany's place in the family of nations can be studied. Finally, a large map of present-day Germany is needed to point out boundaries, main cities, rivers, mountain ranges, and political divisions.

During the early stages of foreign language instruction, normally classroom routine, assignments, and certain grammatical aspects of the language are explained in English. Very short discussions on Germany, its geography, and its place among the nations can be given in English during this period, to stimulate interest. The information presented should correlate with whatever information the students already have or should correct inaccurate notions in the students' minds about the country. For the very young learners, it is also important and exciting to share whatever they may know about Germany with their teacher and with their classmates. Resource material available in the school library may be brought to the attention of the students who wish to find information about a country with which they have had little contact. If the German teacher has had first hand experience studying and traveling in Germany, he may want to tell of some of his experiences. He should keep in mind that personal anecdotes have an important but limited value in the classroom.

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[1] For high school students see: J. K. L. Bihl, "Using a Map," *The German Quarterly*, XXIX (May, 1956).

When introducing geographical data about Germany, the teacher should display large and colorful picture material along with the map. Views of German cities, monuments, landscapes, and other items of interest should be mounted on cardboard or large flashcards for better viewing. The views may be shown repeatedly until the students are familiar with them. Students may want to contribute picture material and realia and present them in class. Students can be shown how to make their own maps of Germany by tracing a map [2] or by using regular outline maps; they can fill in data and can color the map. During the beginning weeks of the prereading phase of instruction, homework assignments on geography can supplement the students' oral homework. However, the teacher should keep in mind that excursions into German geography, especially when presented in English, must not displace German as the center of instruction and push the actual teaching of language into the background.

In presenting geographical facts about Germany, the German teacher is not confined to using English for communication. A geography lesson, even in the very first days of the German course, very well can and preferably should be conducted entirely in German. The teacher should limit himself to using structures and vocabulary that become clear to the students as they use the map; the teacher should add the new geographical terms and subject matter as necessary. Using the map, the teacher makes simple statements in German about the data he points out and reuses the material immediately with the students in a question-and-answer pattern. The learner will gain a sense of achievement by being able to talk about the map in German. The map can also be used in connection with pattern drills and developed with the new geographical vocabulary and familiar structures.[3] Geographical games can be played in German. This type of activity motivates the students to use all of the new knowledge they have acquired. For example, two contestants leave the room while the class agrees on a certain geographical place that is to be found on the map through questions asked alternatively by the contestants.[4]

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[2] Small, up-to-date maps of Germany suitable for reproduction or copying machines are contained in two publications of the *Presse und Informationsamt der Deutschen Bundesrepublik*, available free of charge from the German Consulate General. The address of the German Consulate General is given in Appendix B.

The following lesson illustrates a presentation of the map of Germany to students of the sixth grade. The new geographical vocabulary items are kept to a minimum, and the structures used are simple. A world map and a map of Europe should be available to define the location of Germany in the world before the map of Germany proper is presented.

TEACHER MODELS OR ASKS	PUPILS REPEAT OR ANSWER
Das ist Amerika.	*Das ist Amerika.*
Das ist Kalifornien.	*Das ist Kalifornien.*
Ist das Amerika? Ja, das ist Amerika.	*Ist das Amerika? Ja, das ist Amerika.*
Ist das Kalifornien?	*Ja, das ist Kalifornien.*
Hier liegt Amerika.	*Hier liegt Amerika.*
Hier liegt Europa.	*Hier liegt Europa.*
Liegt hier Europa? Ja, hier liegt Europa.	*Liegt hier Europa? Ja, hier liegt Europa.*
Hier liegt Deutschland.	*Hier liegt Deutschland.*
Liegt Deutschland in Europa? Ja, Deutschland liegt in Europa.	*Liegt Deutschland in Europa? Ja, Deutschland liegt in Europa.*
Ist das Deutschland? Ja, . . .	*Ja, das ist Deutschland.*
Ist das Europa?	*Ja, das ist Europa.*
Ist das Kalifornien?	*Ja, das ist Kalifornien.*
Ist das Amerika?	*Ja, das ist Amerika.*
Liegt Deutschland hier? Nein, Deutschland liegt nicht hier.	*Liegt Deutschland hier? Nein, Deutschland liegt nicht hier.*
Liegt Amerika hier?	*Nein, Amerika liegt nicht hier.*
Liegt Europa hier?	*Nein, Europa liegt nicht hier.*

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[3] Eberhard Reichman, "The Map for Pattern Practice," *The German Quarterly*, XXXVIII (May, 1965), 345–50.

[4] *Ibid.*, 349.

TEACHER MODELS OR ASKS	PUPILS REPEAT OR ANSWER
Liegt Kalifornien hier?	*Nein, Kalifornien liegt nicht hier.*
Liegt Deutschland in Amerika?	*Nein, Deutschland liegt nicht in Amerika.*
Liegt Kalifornien in Europa?	*Nein, Kalifornien liegt nicht in Europa.*
Wo liegt Deutschland? Deutschland liegt in Europa.	*Wo liegt Deutschland? Deutschland liegt in Europa.*
Wo liegt Westdeutschland? Westdeutschland liegt in Europa.	*Wo liegt Westdeutschland? Westdeutschland liegt in Europa.*
Wo liegt Mitteldeutschland? Mitteldeutschland liegt in Europa.	*Wo liegt Mitteldeutschland? Mitteldeutschland liegt in Europa.*
Hier ist Westdeutschland.	*Hier ist Westdeutschland.*
Hier liegt Mitteldeutschland.	*Hier liegt Mitteldeutschland.*
Hier ist Berlin.	*Hier ist Berlin.*
Hier ist Bonn.	*Hier ist Bonn.*
Das ist der Rhein.	*Das ist der Rhein.*
Ist das Westdeutschland? Ja, . . .	*Ja, das ist Westdeutschland.*
Ist das Bonn?	*Ja, das ist Bonn.*
Ist das der Rhein?	*Ja, das ist der Rhein.*
Ist das Mitteldeutschland?	*Ja, das ist Mitteldeutschland.*
Ist das Berlin?	*Ja, das ist Berlin.*
Ist das Europa? (pointing to America)	*Nein, das ist nicht Europa. Das ist Amerika.*
Ist das Westdeutschland? (pointing to East Germany)	*Nein, das ist nicht Westdeutschland, das ist Mitteldeutschland.*
Ist das Bonn? (pointing to Berlin)	*Nein, das ist nicht Bonn. Das ist Berlin.*
Ist das Berlin? (pointing to Bonn)	*Nein, das ist nicht Berlin. Das ist Bonn.*
Wo liegt Deutschland?	*Deutschland liegt in Europa.*

TEACHER MODELS OR ASKS	PUPILS REPEAT OR ANSWER
Wo liegt Berlin?	*Berlin liegt in Mitteldeutschland.*
Wo liegt Bonn?	*Bonn liegt in Westdeutschland.*
Wo liegt der Rhein?	*Der Rhein liegt in Deutschland.*

In future geography lessons of this type, when boundaries, mountain ranges, cities, and political divisions have been located and the new names have been practiced, the teacher should include Switzerland and Austria to point out areas where German is spoken and cultural ties exist.

The new geographical terms give ample opportunity to drill pronunciation and to call attention to English interference sound patterns. Care should be taken not to present too many new lexical items at one time; the teacher should increase the amount of geographical data gradually. After the students have mastered the use of articles and adjectives, the initial, skeleton-like map of Germany can be enriched by the insertion of additional data that can be described in simple German. The size of towns, the aspect of mountain ranges, the length of rivers, and the types of climate can be discussed in German. Drill and use of familiar language patterns can be revitalized at any given time, during the German course, by the introduction of essential new geographical data, which will form the necessary foundation for study of the German language and culture at the more advanced levels.

11

Introducing a Song

The primary reason for including the singing of songs in foreign language instruction is to provide an enjoyable cultural activity for students in the foreign language. The emphasis in singing German songs should, therefore, be on enjoyment rather than on perfection of musical performance. Pronunciation, of course, should be made as perfect as possible.

Most students, especially children in the elementary grades, can learn German songs without much difficulty provided the learners are not made self-conscious about the quality of their voices or their ability to perform. A positive attitude toward singing on the part of the German teacher is most important. If he does not have a good singing voice or much musical ability himself, the teacher can overcome such limitations by using the many technical devices available. A good recording (see Appendix A), either on tapes or on records, permits effective presentation of the most typical and well-liked German songs. Care should be taken, when using recordings as models, that the song is practiced in class in a key appropriate for students' and teachers' voices.

Songs of all types are a part of a country's cultural heritage. During their years of study of the German language, students should become familiar with the representative forms of the German song, such as the *Kinderlied, Volkslied, Weihnachtslied, Wanderlied, Studentenlied, Schlager,* and *Klavier- oder Kunstlied.* Songs such as *Alle Vögel sind schon da, In einem kühlen Grunde, Ihr Kinderlein kommet, Das Wandern ist des Müllers Lust, O alte Burschenherrlichkeit,* and *Heidenröslein,* to give only a few examples, are frequently included in textbook lessons or appear in appendixes of German textbooks. Such songs may also be found in German songbooks (see Appendix A) or printed on the jackets of commercial German song records. Some of these songs are suitable for the young learner; other songs may be better presented to high school students. The variety of songs available enables German teachers to introduce German songs to students at any age and at any level of language proficiency.

When presenting a simple children's song, such as *Fuchs, du hast die Gans gestohlen* at the sixth-grade level, the teacher may wish to tell the content of the song briefly in English to acquaint the students with the story. Then the teacher sings the song or plays the recording.[1] By the time the students have heard the three short verses, the tune is already fairly familiar to them. A recommended procedure[2] for teaching the words of a song is for the teacher to speak or model the text one phrase at a time while the students repeat each phrase after the teacher or the tape. If a tape recording is being used, the teacher can easily introduce pauses with the help of a hand- or foot-controlled pause lever. When the words of the first verse have been practiced sufficiently without the melody, an attempt can be made to sing the first verse in a key comfortable for all. If the teacher—perhaps with the help of the music department—can possibly make a practice tape of the melody alone, such a tape can be played as the background for the singing and will help the students carry the tune properly.

If further practice on the text of the first verse is needed, the verse can be broken down into phrases for drill by individual students or by groups. Long lines, exceeding seven syllables, such as *Nimm, du brauchst nicht Gänsebraten, mit der Maus vorlieb,* can be practiced using the backward buildup technique made familiar by dialogue learning, until the more difficult passages are mastered.

If the pupils have already reached the reading and writing level, the text of the song which has first been introduced orally can be written on the board, or a copy of the text can be distributed for future memorizing.

Although the primary purpose of learning German songs is the enjoyment of the singing experience, a song can also be used to exemplify certain grammatical or lexical features of the language under study. The teacher may want to point out, for example, the use of the diminutive *-lein* in *Füchslein,* or compound word formation such as *Gänsebraten,* or the participle formation *gestohlen* in the song *Fuchs,*

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[1] *Fuchs, du hast die Gans gestohlen,* in "Children's Songs." Vienna Choir Boys LP EPIC Label 3588, Side 1, Band 1.

[2] G. A. Klinck and J. Klinck, "Teacher's Manual," in *Écouter et Chanter.* New York: Holt, Rinehart & Winston, 1964, p. 2.

du hast die Gans gestohlen if such occurrences are related to previous learning and illustrate and reinforce such learning.

The German teacher who does not wish to give the equivalent of the text of the song in English but would rather have his pupils learn the new vocabulary from pictures will have to prepare good visual aids to convey the key words, such as: *Fuchs, Gans, Jäger, Schiessgewehr, Flinte, Gänsebraten, Maus,* and so forth. Abstract ideas, such as *lass dir raten* and *vorlieb nehmen,* will have to be given in English unless synonyms for such terms have already been learned, which is unlikely with beginners.

However, it is not necessary that students grasp all the shades of meaning or all the grammatical aspects of the text of the song, since the prime purpose of singing is not text analysis but the thrill of singing in the foreign language itself.

Appendixes

Appendix A

Selected References

This compilation contains references to a wide variety of materials that can be used to advantage in teaching and studying the German language. Books, periodicals, catalogs, audio-visual aids, tests, charts and maps, dictionaries, works of music, and a number of other kinds of materials are cited and are available either domestically or abroad. Sources of publication or distribution are specified.

In certain instances, American sources are indicated by code letters; for example, GMS, WLI, CMC. The names and addresses for these sources are supplied in Appendix B under "American Sources of Materials."

GENERAL CATALOGS AND LISTS

Annotated Film List. Available from the German Consulate General, San Francisco. This list contains 140 titles. Films may be borrowed at no cost, but return postage is to be paid by the borrower. The list of tape recordings includes the following subjects: universities, German school system, museums, libraries, exhibitions, holiday customs, regions of Germany, recitations, cultural life, political life, classical music, modern music, music festivals, light classical music, and folk music. Slides are listed under 40 categories. A literature list is also provided.

A Foreign Language Audio-Visual Guide. Edited by Bertha Landers. Landers Film Reviews, 4930 Coliseum St., Los Angeles 90016. This guide contains information on films, filmstrips, records, and tapes.

German Language and Literature Catalog. Blackwell's, Broad St., Oxford, England.

German Materials Catalog. GMS. Categories include slides and filmstrips, literature, music, language instruction, and language laboratory supplies.

MLA Selective List of Materials, 1962. Modern Language Association. Comprehensive supplements were published in 1965.

National Tape Recording Catalogue. Department of Audio-Visual Instruction, National Education Association, 1201 16th St., NW, Washington, D.C. 20036.

NCSA-AATG comprehensive catalog. Issued by the National Carl Schurz Association and the American Association of Teachers of German Service Center. This helpful catalog lists materials available on loan to AATG members. The catalog contains sections on magnetic tapes, slides and filmstrips, and records.

NCSA-AATG List of Practical Materials. Compiled by a committee headed by Emma Birkmaier, 1954. National Carl Schurz Association and American Association of Teachers of German. The list is divided into the following sections: "General Works," "Syllabi and Guides," "Source Books," "Audio Aids," "Filmstrips and Slides," "Films," "Songs," "Dances," "Games," Classroom Readers," and "Miscellaneous."

Resource Guide of More Than 25,000 Aids. WLI. Many instructional aids are listed in this catalog.

Suggested List of Instructional Materials for German, Grades 1–9 (Third revised edition), 1967. Prepared and edited by the AATG-FLES Committee, American Association of Teachers of German. Available from J. K. Lorenz, National Carl Schurz Association, Inc.

CHARTS, MAPS, PICTURES, POSTERS

Charts and Maps

Charts showing occupations, *Unsere Handwerker,* include the following: *Bäcker, Metzger, Schneider, Schuhmacher, Hausbau, Schmied, Schreiner, Zimmermann, Buchdrucker und Setzer, Automechaniker. MSR.*

Hippolyt-Schulwandbilder. MSR. Colored charts, 69 × 99 cm., on various topics.

Stream Level Chart of Suggested Teaching and Learning Activities Grades Seven Through Twelve. Prepared under the direction of the Utah Foreign Language State Curriculum Committee. This is a colored chart 20 × 28 inches.

Die Wortstellung im Satz. Edited by Goethe Institut, München, Germany. MSR. Four wall charts.

Maps may be obtained from DGC and AJN.

Pictures

Art reproductions and books. Shorewood Publishers, Inc., 724 Fifth Ave., New York 10019. Ask for catalog.

Deutschland: das Gesicht seiner Städte und Landschaften. Introduction by Paul Fechter. Verlag C. Bertelsmann, Gütersloh, Germany, 1956. A book of black and white pictures of Germany.

Large classroom pictures to stimulate foreign language conversation include "Scenes of Modern European Life," "Pictures of the Four Seasons," "Cultural-Historical Pictures," and "Fairy Tale Pictures." DGC

Posters

The German Tourist Information Office provides limited quantities of posters and travel literature. German Tourist Information Office, 323 Geary St., San Francisco 94102.

Large black and white and color posters, 64 × 92 cm., from *Der Neue Schulmann.* Included are the following: *Wir rechnen; Die Stubenfliege; So bleibt man* *gesund; Die Entwicklung des Fahrrades; Auf der Alm; Eine Landstrasse im Mittelalter; Die Entdeckung der Röntgenstrahlen; Leben der Biene; Der Blutkreislauf; Münchhausens Ritt auf der Kanonenkugel; Aus der Welt des Kleinen; Das tapfere Schneiderlein; Muskeln und Nerven; Die Porta Nigra in Trier; Der Zauberlehrling;* and *Till Eulenspiegel.* Holzwarth and Co., Stuttgart 0, Pfizerstrasse 5–7, Germany.

Posters advertising German savings banks. About six instructional posters, 42 × 59 cm., are issued annually. Teachers should write for the list of posters still in stock. Past issues have included the following: *Erste Hilfe; das Heimaquarium; Vitamine I; Obstbäume; Morgengymnastik; Kreislauf des Wassers;* and *Blumen im Garten I.* Deutscher Sparkassenverlag G.m.b.H., 7 Stuttgart 1, Postfach 733, Germany.

Posters illustrating fairy tales. *Es war einmal,* Wandbilder zu Märchen und Sagen: *Hansl und Gretl, Bremer Stadtmusikanten, Wettlauf zwischen dem Hasen und dem Igel, Frau Holle, Tischlein deck dich!, Sterntaler,* and *Das tapfere Schneiderlein.* MSR

Posters to accompany *Deutsch für Ausländer,* Hermann Kessler. Verlag für Sprachmethodik, 5331 Königswinter/Margaretenhöhe, Kantering 59, Germany. Four colored posters printed on both sides 80 × 120 cm.. and two colored wall pictures, 80 × 60 cm., in a storage container.

Wandzeitung "Heimat und Staat." Write to Bayerische Landeszentrale für Heimatdienst, München, Germany.

FILMS

For a list of about 60 films on Germany, write to Film Classic Exchange, 1926 S. Vermont Ave., Los Angeles 90007.

Full-length films, sound and silent, as well as short films are advertised in the Brandon Films Catalog. Sales and rentals. Western Cinema Guild, 381 Bush St., San Francisco 94104.

A series of six films on Germany, with correlated handbooks and tapes, has been prepared by the International Film Bureau for the study of German. Four other films are listed—*Die bezaubernde Schweiz; Unsere Strasse; Die Tiere in der Stadt;* and *Singendes Deutschland.* International Film Bureau, Inc., 332 S. Michigan Ave., Chicago 60604.

Write to the San Francisco and Los Angeles offices of the German Consulate General for the most recent catalog of films. See consulate list in Appendix B for addresses.

FILMSTRIPS

Albrecht Dürer; Living in West Germany; Christmas in Germany. CMC.

Catalog of German Materials. GMS. This catalog lists about 125 filmstrips.

Das deutsche Dorf. NCSA-AATG Service Center, 339 Walnut St., Philadelphia 19106.

Moore, J. Michael. *Berlin and Its Iron Curtain.* Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood, Calif. 90028. A color filmstrip with accompanying record; also included is a text of the record in German and English.

Pathescope-Berlitz Audio-Visual Language Series. Pathescope Educational Films, Inc., 71 Weyman Ave., New Rochelle, N.Y. 10805. Purchasers may select one or more sets consisting of five lessons each or the complete series of six sets. Filmstrips are supplemented by recordings, a teacher's guide, and scripts for students and teacher.

Resource Guide of More Than 25,000 Aids. WLI. This guide lists about 100 filmstrips.

Sanchez, Jose, and Emmy Schreiner. *Elementary German for Young Americans.* Society for Visual Education, 1345 Diversey Parkway, Chicago 60614. Six filmstrips with three accompanying records.

MAGAZINES AND NEWSPAPERS

Both newspapers and magazines may be ordered through European Publishers Representatives, Inc., 132 W. 43rd St., New York 10036. Examples of newspapers: *Frankfurter Allgemeine Zeitung, Rheinischer Merkur, Die Zeit,* and *Die Welt.* Examples of magazines: *Neue Illustrierte, Bunte Illustrierte, Stern, Merian, Merkur, Die Neue Rundschau, Simplicissimus,* and *Der Spiegel.*

Bulletin, a weekly survey of German affairs printed in both German and English, is distributed within the United States by the German Information Center, 410 Park Ave., New York 10022.

Deutschland Revue (biography, fiction, history, travel) is published four times a year. Hoffmann und Campe Verlag, Hamburg 13, Harvestehuderweg 45, Germany.

Foreign Language Review is a magazine published quarterly for students and teachers of foreign languages. The articles are written in parallel columns in English, Spanish, French, German, and Latin. 200 Park Ave., South, New York 10003.

Glückauf! is a magazine for beginners and second-year students. Published six times yearly by the House of Grant Ltd., 29 Mobile Dr., Toronto 16, Ontario, Canada.

The International Monthly (German-American edition) publishes interesting articles in English and German about happenings in German-speaking countries and about activities in the San Francisco Bay area. P.O. Box 322, San Jose, Calif. 95103.

Monatspost. This periodical is issued eight times each year by the Rochester Daily Abendpost, 237–239 Andrews St., Rochester, N.Y. 14604.

Das Rad and *Der Roller* are published nine times during the school year. Scholastic Magazines, Inc., 900 Sylvan Ave., Englewood Cliffs, N.J. 07632.

Sprach-Illustrierte (Langenscheidts). This periodical is published every two months. Langenscheidt KG, Berlin-Schöneberg (Westsektor), An der Langenscheidtbrücke, Germany.

Unsere Zeitung. Edited by Harry Neumann, Goethe Institut, München, Germany. Issued monthly. May be ordered from German News Co., Inc., 200 E. 86th St., New York 10028.

RADIO

Die Deutsche Welle. Cologne, Postfach 344, Germany. A bulletin containing a monthly radio schedule.

Ici La Suisse. A German-language pamphlet describing radio broadcasts from Switzerland. May be obtained from Studio des Schweiz, Kurzwellendienstes, Neuengasse 23, Bern, Switzerland.

The following stations on the West Coast broadcast programs in German:

City	*Station*	*Schedule*
Los Angeles	KTYM-FM (103.9 mc.)	Monday through Friday, 7 a.m.–10 p.m.
	KTYM-AM (1460 kc.)	Sunday, 12 noon–1 p.m.
	KALI-AM (1430 kc.)	Sunday, 12 noon–1 p.m.
Portland	KPAM-AM (1410 kc.)	Sunday, 12 noon–1 p.m.
San Francisco	KLOK (1170 kc.)	Saturday, 11 a.m.–1 p.m. Sunday, 9 p.m.–10 p.m.

RECORDS

Literature, songs, and fairy tales on records: catalogs are available from CMC, GMS, MSR, and WLI.

Schwann Long Playing Record Catalog. W. Schwann, Inc., 137 Newbury St., Boston, Mass. 02116. This catalog lists approximately 35,000 phonograph records that can be purchased from local dealers. Many of these have to do with the German language and with German literature, drama, and music. Copies of the catalog are available from most record shops.

PROGRAMMED MATERIALS

German A and *German B* are two programmed courses in elementary German by Ernest E. Ellert, Lois V. Ellert, and M. W. Sullivan. TEMAC Programmed Learning Materials, 1961. BRL

SONGS

Deutsche Weihnacht. TTP. A booklet of 25 German Christmas songs with text and music.

Deutsches Liederbuch. TTP. Contains 32 songs with music. *Deutsches Liederbuch 2* contains 34 songs with music.

Fröhliche Kinderlieder mit Noten; Weihnachtslieder mit Noten. Franz Schneider Verlag, Frankfurter Ring 150, München 13, Germany. Two booklets, 32 pages each, with many illustrations.

German Songs for Children. Bulletin No. 6. Prepared under the direction of the German Service Bureau. University Extension Division. Madison, Wis.: University of Wisconsin, 1955. Free.

Hungry Five in Germany. Hansen Publications, Inc., 119 W. 57th St., New York 10019. German band music. Five booklets for two clarinets, trumpet, trombone, and bass.

Lasset uns auf Deutsch singen. EMC. Taped songs taught by native speakers.

Lasset uns singen: Deutsche Lieder. CB. A compilation of 42 German songs (notes and lyrics in German).

Lieder für die deutsche Klasse. Songs as sung by Ruth de Cesare on one 33⅓ LP record, available from BR. A songbook to accompany the record is available from MMI.

Unser Liederbuch. 1. bis 4. Schuljahr; 5. bis 8. Schuljahr. Two volumes, available from Ernst Klett Verlag, Rotebuhlstr. 77, Stuttgart, Germany.

Vierzig Singrädlein. TTP. A 16-page booklet containing 40 songs.

TAPES

Circling the Globe with Speech. WR. Four tape recordings are available with text. Each program also may be purchased in record form.

The German Consulate General in San Francisco has catalogs of tape recordings suitable for advanced levels.

Mathieu, Gustave, and Guy Stern. *Expanded Quick-Change Audio-Drills in German.* RPC. A set of 82 drills in nine categories.

Mathieu, Gustave, and Guy Stern. *Hör zu und rat mit!* MGH, 1965. Recordings, laboratory books, tape recordings, records, and a teacher's manual.

Mathieu, Gustave, and Guy Stern. *Quick-Change Audio-Drills in Fundamental German.* RPC. A set of 72 drills, about five minutes each, in 18 categories to augment a course in German.

Mulligan, John J. *German Pattern Drills.* ETL. A set of 50 reels of German pattern drills to augment the regular class text. Each reel presents one drill of about eight minutes in length. An audio guide booklet is additional.

National Tape Recording Catalogue. Department of Audio-Visual Instruction, National Education Association, 1201 16th St., NW., Washington, D.C. 20036.

Wie heisse ich; Till Eulenspiegel; Das deutsche Leben; Eins zum Anderen; Interview in Germany. EMC. Five tape recordings.

TESTS

Common Concepts Foreign Language Test. California Test Bureau, Del Monte Research Park, Monterey, Calif. 93940. A listening test in four languages: English, French, German, and Spanish.

MLA—Cooperative Foreign Language Tests, German. ETS. A specimen set of forms LA and MA is available as a sample.

Pimsleur, Paul. *Pimsleur German Proficiency Tests.* Listening Center, Ohio State University. HBW

OTHER REALIA

Artistic Christmas cards and German landscapes on silk are available from Ernst Geissendörfer, 8803 Rothenburg/Tauber, Germany.

Colored post cards from color poster series and sheets of gummed stamps (2 × 3 inches) in the same series are available from German Central Tourist Association, Frankfurt am Main, Germany.

Contest forms and blanks for use as instructional material. Available from Schülerpreisausschreiben der Bundeszentrale für politische Bildung, 53 Bonn, Königstrasse 85, Germany.

Cut-out letters for bulletin boards. MEA

Hand puppets and marionettes are available from Opletter, München, Karlsplatz 1, Germany.

Instant lettering for transparency work with an overhead projector. AB

Kartenspiele: Vorsicht im Strassenverkehr, Schwarzer Peter, Deutsche Märchen, Verkehrsmittel—einst und jetzt, Kleine Tierwelt, Deutsche Städte, Wir tauchen mit Hans Hass, Lassie. Bielefelder Spielkarten, Bielefeld, Schillerplatz 20, Germany.

Kleinbildkarten zum Anfängerunterricht (H. Kessler). Verlag für Sprachmethodik. Sets of cards (60 cards per box, 8½ inches by 6 inches): 60 nouns, 20 of each gender.

Model sheets, manufactured in Wiesbaden, for the construction of cardboard buildings. Titles include the following: *Baumeister mit Schere und Klebstoff; Schloss; Burg; Südtiroler Burg; Grosse Burg; Einödshof mit Kapelle; Fachwerkhäuser; Alte Patrizierhäuser; Siedlungshaus; Gasthaus; Schwarzwaldhaus; Oberbayrische Landhäuser; Albrecht Dürer Haus in Nürnberg; Bayrische Barock-Kirche;* and *Stadttor mit Nebenhaus und Amtsgebäude aus dem Inn-Viertel.* Handcraft-from-Europe, P.O. Box 372, Sausalito, Calif. 94965.

Plastic seals to protect maps, posters, pictures of any size may be obtained from Nationwide Adhesive Products, Inc., 681 Market St., San Francisco 94105.

Playing cards for learning German are available from CMC.

Puzzle material such as *Rätselbote, Denken und Raten, Das Wochenrätsel,* and *Köpfchen—Köpfchen* is available from A. Semrau Verlag, 2000 Hamburg 4, Hochhaus 2, Germany.

"Ravensburg Hobbies" is the title for different activities of interest to young people, such as building mobiles and making objects from plastic, raffia, and metal foil. Prospectus about sources of supply is available from Otto Maier Verlag.

Scrabble. The rules and the board designations are in German. MSR

Sets of flashcards about German occupations and animals. WLI

Vocabulary flashcards are available from Language Learning Aids, P.O. Box 1560, Boulder, Colo.

TEACHER REFERENCE MATERIALS

The American-German Review. National Carl Schurz Association, Inc., 339 Walnut St., Philadelphia, Pa. 19106. Published bimonthly. This is the official publication of the association.

Beginning German in Grade Three: Teacher's Guide (Revised edition), 1964; *Continuing German in Grade Four: Teacher's Guide* (Revised edition), 1964; *Continuing German in Grade Five: Teacher's Guide* (Revised edition), 1964; *Continuing German in Grade Five: Student's Guide,* 1964. Modern Language Association. Available from Department F-5, Teachers Publishing Corp., 23 Leroy Ave., Darien, Conn. 06820.

Bihl, J. K. L. "Using a Map in Language Instruction," *The German Quarterly,* XXIX (May, 1956). Reprinted by DGC for distribution.

Birkmaier, Emma. *German Club Manual.* TTP

The Complete Woodcuts of Albrecht Dürer. Edited by Willi Kurth. New York: Dover Publications Inc. (180 Varich St., 10014). 346 plates, 348 pages.

Curme, George O. *A Grammar of the German Language* (Second revised edition). New York: Frederick Ungar Publishing Co. (105 E. 24th St., 10010).

Dornseiff, Franz. *Der deutsche Wortschatz nach Sachgruppen.* Walter de Gruyter and Co. Verlag, Genthinerstr. 13, West Berlin/W 30, Germany, 1943.

Education in Germany and *Cultural News from Germany.* Inter Nationes, 6 Marienstrasse, Bonn, Germany. Published monthly. Free.

The German Quarterly. Edited by Robert R. Heitner. This is the official publication of the American Association of Teachers of German (AATG). Written in English and German.

Informationen zur politischen Bildung. Bundeszentrale für politische Bildung, 53 Bonn, Königstrasse 85, Germany. Free. This magazine contains excellent material, including maps and historical information which can be used by the teacher in preparing lessons for advanced students. The following issues are recommended: *Die Vereinigten Staaten von Amerika, Teil I: Geschichtlicher Überblick Nov.–Dez. 1960; Die Vereinigten Staaten von Amerika, Teil II: Land und Wirtschaft Sept.–Okt. 1961; China, Teil I: Geschichtlicher Überblick Nov.–Dez. 1961; China, Teil II: Land und Wirtschaft Mai–Aug. 1962; Kommunistische Ideologie II April–Mai 1964; Kommunistische Ideologie III Jan.–Feb. 1965; Weltmacht Atom, Folgen 13–18, Neufassung, 1961; Afrika, Teil I: Geschichtlicher Überblick Sept.–Dez. 1962; Afrika II Nov.–Dez. 1963;*

Die Weimarer Republik I Aug.-Sept.-Okt. 1964; Die Weimarer Republik II Nov.-Dez. 1964; Der 20. Juli 1944 Juni-Juli 1964; Wappen und Flaggen deutscher Länder Mai-Juni 1958; Der indische Subkontinent I März-April 1965.

Kufner, Herbert L. *The Grammatical Structures of English and German.* Edited by Charles A. Ferguson. Contrastive Structure Series. Modern Language Association, Center for Applied Linguistics. Chicago: University of Chicago Press, 1962. An analysis of structural differences between the two languages with emphasis on the problems of German syntax.

Marchand, James W. *Applied Linguistics: German—A Guide for Teachers.* DCH

Moulton, William G. *The Sounds of English and German.* Edited by Charles A. Ferguson. Contrastive Structure Series. Modern Language Association, Center for Applied Linguistics. Chicago: University of Chicago Press, 1962. A systematic analysis of contrasts between the sound systems.

Die Mutterschule. Max Hueber Verlag. Letters to be used by German mothers for teaching their children. In booklet form.

Pfeffer, J. Alan. *Basic (Spoken) German Word List* and *Index of English Equivalents for the Basic (Spoken) Word List.* Englewood Cliffs, N.J.: Prentice-Hall, Inc. Pp. 107.

Reichmann, Eberhard. "The Map for Pattern Practice," *The German Quarterly,* XXXVIII (May, 1965).

Studies in German Idioms. TTP. Sentences containing idioms with English equivalents are given for certain verbs, prepositions, and prepositional adverbs and for the following topics: *In der Stadt; Körper und Krankheiten; In der Gesellschaft; Geld und Geschäft; Religion und Geist; Schule und Lernen.*

Von Essen, Otto. *Grundzüge der Hochdeutschen Satzintonation. Erster Teil: Methodischer Teil. Zweiter Teil: Melodie-Interpretationen. Dritter Teil: Übungen.* A. Henn Verlag, Ratingen/Düsseldorf, Germany, 1956.

Wagner, Rudolph F. A tape recording is now available to accompany *Successful Devices in Teaching German.* In addition, Wagner has written another booklet, *Lingua Games,* which is a collection of indoor games as supplementary aids in foreign language learning for the classroom and for club activities. *German Bingo* is also available. All these can be obtained from J. Weston Walch (JWW).

Zeydel, Edwin H. *The Teaching of German in the United States from Colonial Times to the Present.* Modern Language Association, with NDEA sponsorship. November, 1961. MLA

DICTIONARIES

Eggeling, H. F. *A Dictionary of Modern German Prose Usage.* London: Oxford University Press, 1961.

Farrell, R. B. *Dictionary of German Synonyms.* Cambridge, England: The University Press (Bentley House), 1961.

Der Grosse Duden. Bildwörterbuch der deutschen Sprache. Bibiliographisches Institut, 1958.

Langenscheidt's Muret-Sanders Encyclopedic Dictionary of the German and English Languages. Edited by Otto Springer. BN

The New Cassell's German Dictionary. Edited by Harold T. Betteridge. New York: Funk & Wagnalls Co. (360 Lexington Ave., 10017), 1965.

Pfeffer, J. Alan. *German-English English-German Dictionary of Everyday Usage.* HRW

Pocket dictionaries are available from BN.

Shorter German Dictionary. BN

Der Sprach-Brockhaus. Deutsches Bildwörterbuch für jedermann. F. A. Brockhaus Verlag. Postfach 261, Wiesbaden, Germany.

Universal Dictionary. BN

Wildhagen, Karl, and Will Heraucourt. *The New Wildhagen German Dictionary.* FPC. German-English and English-German.

SUPPLEMENTARY STUDENT MATERIALS

Elementary Level

Bamberger, Richard. *Die Kinderwelt von A bis Z.* Österreichischer Bundesverlag, Vienna, Austria. Also available from AFB, MSR.

Birkel, Alfred. *Die schlauen Hasen.* Ensslin und Laiblin K.G., Gartenstr. 33, Reutlingen, Germany.

Guilfoile, Elizabeth. *Niemand hört auf Andreas* (with record). FPC, 1961. Pp. 29.

Ina und Udo. Verlag Moritz Diesterweg. Also available from MSR. Student's textbook, with 50 accompanying word picture cards, designed to lead into junior high school programs. A teacher's manual, *Deutsche Auslandsschulfibel,* accompanies this book.

Kinderduden. Bibliographisches Institut.

Kutzer, Ernest, and Fränzl Salm. *Die Weihnachtswiese.* Verlagsbuchhandlung Julius Breitschopf, Vienna, Austria.

Meeks, Esther K. *Die neugierige Kuh* (with record). FPC, 1961.

Package Library. Forest Hills, N.Y.: Foreign Children's Books, Inc. (69-41 Groton St., 11375). Nine books in German for elementary school children.

Schlimbach, Alice. *Kinder lernen Deutsch.* CB, 1964. Written for the nine- to eleven-year-old pupil. A teacher's manual is also available. Visual materials

limited to 19 full-page colored drawings in the book. Many additional drawings are used to illustrate the text, which is entirely in German.

Von Olfers, Sibylle. *Etwas von den Wurzelkindern.* J. F. Schreiber Verlag. Pp. 18.

Witte-Kinderlexikon. GMS. Nine 7-inch records accompany the book.

Zimnik, Reiner. *Der Regen-Otto.* Georg Lentz Verlag, München, Germany, 1958. Pp. 30.

Grades Six, Seven, and Eight

Burgess, T. W. *Die Abenteuer des Peter von Seidenschwanz.* Ins Deutsche übertragen von Erna Stübel. J. F. Schreiber Verlag. 1961.

Busch, W. *Max und Moritz.* Braun und Schneider Verlag.

Duvoisin, R. *Petunia.* Otto Maier Verlag.

Eben, Frank. *Ein Kater namens William.* Braun und Schneider Verlag.

Ehmke, Susanne. *Das Kleine Bilderlexikon.* Otto Maier Verlag. Contains German, French, and English text as well as colored pictures.

Fisher, Hans. *Pitschi.* Verlag der Wolfsbergdrucke, Zurich, Switzerland.

Karfeld, K. P. *Deutschland in Farben.* Karfeld Verlag, Düsseldorf, Germany. This book may also be used in high school.

Kästner, Erich. *Münchhausen.* Verlag Carl Ueberreuter, Alserstrasse 24, Vienna IX, Austria. This book may also be used in high school.

Kern, Artur. *Wer liest mit?* Verlag Herder, Hermann-Herder-Str. 4, Freiburg i/Brs., Germany.

Knauers Kinderbuch in Farben. Droemersche Verlagsanstalt, Th. Knaur Nacht, Rauchstr. 9, 8 München 27, Germany.

Kruss, James. *Der Blaue Autobus.* Boje Verlag, Stuttgart, Germany.

Mauser-Lichtl, Gerti. *Purzel bei Familie Eichhorn.* Verlagsbuchhandlung Julius Breitschopf, Vienna, Austria.

Parker, M. *Vom ersten Wissen.* Otto Maier Verlag. This book may also be used in high school.

Provensen, A. *Neue Arche Noah.* Otto Maier Verlag.

Schmidt, J. *Meyers Kinder Weltatlas.* *Bibliographisches Institut.*

Stich, Lisl. *Der Kleine Doppeldecker.* Boje Verlag, Stuttgart, Germany.

Titus, Eve. *Anatole und der Kater.* Boje Verlag, Stuttgart, Germany.

Witzig, Hans. *Punkt, Punkt, Komma, Strich—* Ernst Heimeran Verlag, Dietlindenstrasse 14, München 23, Germany.

Secondary Level—Textbooks

A-LM German Levels I, II, III, IV. HBW. These materials can be used beginning with grade seven or grade eight. They consist of student textbooks and practice record sets, laboratory tapes or records, student test tapes and booklets, dialogue posters, and teacher's manuals.

Burgdorf, I., and Others. *Deutsch durch audio-visuelle Methode*. CB, 1962. Pp. 116. Filmstrips, tapes, student textbook, teaching guide, student records, workbook, and reading textbook.

Goedsche, C. R., and Meno Spann. *Deutsch für Amerikaner* (Revised edition). ABC, 1964. Pp. 466.

Homberger, Conrad P., and John F. Ebelke. *Foundation Course in German* (Revised edition). DCH, 1964.

Huebener, Theodore, and Maxim Newark. *A First Course in German* (Second edition). DCH, 1964. Pp. 472. *A Second Course in German* (Second edition). DCH, 1965. Pp. 408. Tape recordings are included with these textbooks.

Kessler, Hermann. *Deutsch für Ausländer*. Verlag für Sprachmethodik. Can be started in grade seven or in grade eight. This program includes three teacher's manuals and student books and readers at three levels. Colored wall posters, small pictures, flashcards, records, and tape recordings accompany the books. Material is presented in German.

Lederer, Gerbert, and Werner Neuse. *Kleines Aufsatzbuch*. HRW, 1961.

Lehmann, W. P., and Others. *Review and Progress in German*. HRW, 1959. Pp. 265.

Mahler, Gerhard, and Richard Schmitt. *Wir Lernen Deutsch*. Verlag Moritz Diesterweg. The material is presented in German.

Neuse, Werner. *Vom Bild zum Wort*. Ein Buch für Sprech- und Aufsatzübungen. WWN, 1938. Pp. 188.

Pfeffer, J. Alan. *German Review Grammar*. DCH, 1961. Pp. 282.

Rehder, Helmut, and Others. Four texts are available: *Deutsch: Verstehen und Sprechen* (1962); *Deutsch: Sprechen und Lesen* (1963); *Deutsch: Lesen und Denken* (1964); and *Deutsch: Denken, Wissen und Kennen* (1966). HRW. A student's textbook, teacher's edition, workbook, flashcards, tests, grading chart, tape recordings, and discs may also be obtained.

Schulz, Dora, and Heinz Griesbach. *Deutsche Sprachlehre für Ausländer* (in two volumes). Max Hueber Verlag. Program can begin in grade seven or in grade eight. A teacher's key and handbook, tapes, slides, and records are available. The material is presented in German.

Schulz, Dora, Heinz Griesbach, and Harold von Hofe. *Deutsche Sprachlehre für Amerikaner*. CSS, 1965, Pp. 380. This textbook is a special adaptation by Professor von Hofe from *Deutsche Sprachlehre für Ausländer* for American

first-year German courses. Eight tape recordings accompany the text. A supplement contains translations of the reading selections and word lists.

Von Hofe, Harold. *Im Wandel der Jahre* (Third edition). HRW, 1964. Pp. 278.

Secondary Level—General

Böll, Heinrich. *Abenteuer eines Brotbeutels, und andere Geschichten.* Edited by Richard Plant. WWN, 1957. Pp. 54.

Böll, Heinrich. *Nicht nur zur Weihnachtszeit; Der Mann mit den Messern.* Edited by Dorothea Berger. ABC, 1959. Pp. 88.

Borchert, Wolfgang. *Draussen vor der Tür und ausgewählte Erzählungen.* Rowohlt Verlag, G.m.b.H., Hamburg, Germany, 1956. Pp. 139.

Brüder Grimm. *Die Hausmärchen. Der Grimmschen Märchen Erster Teil.* Insel-Verlag Zweigstelle, Wiesbaden, Germany, 1958. Pp. 92.

Goedsche, C. R. *Patterns of German Conversation.* HMC, 1958. Pp. 96.

Goedsche, C. R. *Sag's auf Deutsch!* ACC, 1954. Pp. 156. This is a first book for German conversation.

Goedsche, C. R., and Others. The following cultural graded readers are available:

ELEMENTARY GERMAN SERIES: *I. Sutter; II. Steuben; III. Carl Schurz; IV. Einstein; V. Kleinstadt in Amerika.*

ALTERNATE ELEMENTARY GERMAN SERIES: *I. Schweitzer; II. Thomas Mann; III. Heine; IV. Beethoven; V. Steinmetz*

SECOND ALTERNATE ELEMENTARY SERIES: *I. Dürer; II. Mozart; III. Humboldt; IV. Rilke; V. Kafka*

INTERMEDIATE SERIES: *I. Deutschland, Land und Sprache,* Second Edition; *II. Deutschland, Vergangenheit und Gegenwart,* Second Edition; *III. Deutschland, Leben,* Second Edition.

These readers were produced between 1957 and 1959. Available from ABC.

Griesbach, Rosemarie. *Deutsche Märchen und Sagen.* Max Hueber Verlag, 1960. Pp. 87. An intermediate reader for non-German-speaking peoples.

Haarer, Johanna. *Deutscher Alltag. Ein Gesprächsbuch für Ausländer.* Max Hueber Verlag, 1960. Pp. 99.

Hesse, Hermann. *Augustus; Der Dichter; Ein Mensch mit Namen Ziegler.* Edited by Thomas E. Colby III. WWN, 1957. Pp. 57.

Holzmann, Hermann. *Der Bauer von Malsein.* A play in three acts with accompanying music. Europäischer Verlag, Vienna, Austria, 1959. Pp. 85.

Holzmann, Hermann. *Pfeifer Huisele: Der Tiroler Faust.* Universitätsverlag Wagner, G.m.b.H., Innrain 27–29, Innsbruck, Austria, 1954. Pp. 111.

Interpret Deutsch. Available from Visaphone, G.m.b.H., Freiburg/Breisgau, Germany, 1958. Published in cooperation with Goethe Institut, München, Germany. Three records accompany the book.

Italiaander, R. *Gebrüder Lenz auf Tippelfahrt.* Edited by H. Shapero. New York: Oxford University Press (417 Fifth Ave., 10016), 1937.

Kästner, Erich. *Als ich ein kleiner Junge war.* Edited by Ilsedore B. Jonas. HRW, 1960. Pp. 147.

Kästner, Erich. *Drei Männer im Schnee.* Edited by Clair H. Bell. ACC, 1936. Pp. 251.

Kästner, Erich. *Emil und die Detektive* (Revised edition). HRW, 1945. Pp. 204.

Kästner, Erich. *Pünktchen und Anton.* Edited by Frederick Betz. DCH, 1937.

Kramp, Willy. *Das Lamm.* Edited by Paul G. Krauss. CSS, 1963. Pp. 140.

Littmann, Arnold. *Peter hat Pech!* Edited by James C. King. HRW, 1961. Pp. 103. Tape recordings supplement this book.

Mathieu, G., and Guy Stern. *In Briefen erzählt.* Max Hueber Verlag, 1965.

Meyer, Conrad Ferdinand. *Gustav Adolfs Page und acht Gedichte.* Edited by Else M. Fleissner. CSS, 1964. Pp. 120. Tapes to accompany the text matter may be ordered.

Meyer, Erika. GERMAN GRADED READERS, ALTERNATE SERIES. *Ein Briefwechsel,* Book One. HMC, 1954. Pp. 90. *Akademische Freiheit,* Book Two. HMC, 1954. Pp. 96. *Goslar,* Book Three. HMC, 1954. Pp. 93.

Phyllides, George S. *German Review Exercises.* Books I–II, II–III (Revised edition). EPS, 1964.

Rauch, Karl. *Aus der Schule geplaudert.* Heiteres von Lehrern und Schülern. Bechtle Verlag, Am Markplatz, Esslingen (Neckar), Germany, 1957.

Remarque, Erich Maria. *Drei Kameraden.* Edited by Waldo C. Peebles. ABC, 1957. Pp. 114.

Röseler, Robert O., and George A. C. Scherer. *Deutschland. Land und Leute.* RPC, 1962. Pp. 278.

Schnitzler, Arthur. *Der blinde Geronimo und sein Bruder* (Revised edition). Edited by Lawrence M. Price. DCH, 1959. Pp. 80.

Schnitzler, Arthur. *Stories and Plays.* Edited with introduction, notes, and vocabulary by Allen W. Porterfield. DCH, 1930. Pp. 306.

Seger, Gerhart. *U.S.A.* From MAI'S AUSLANDSTASCHENBÜCHER, Nr. 9. Verlag Volk und Heimat, München, Germany.

Steiner, Arthur. *Englisch wie es nicht im Wörterbuch steht.* Verlag Heinrich Scheffler, G.m.b.H. & Co., Grüneburg 151, Frankfurt am Main, Germany, 1961.

Das Tagebuch der Anne Frank. Abridged and edited by Marjorie L. Hoover. WWN, 1957. Pp. 90.

Thoma, Ludwig. *Lausbubengeschichten.* Edited by A. H. Dahlstrom. DCH, 1932. Pp. 115.

Von Braun, Wernher, and Willy Ley. *Die Eroberung das Weltraums.* Edited by Frederick Kellermann. RPC, 1963. Pp. 228.

Winter, Werner, Leroy R. Shaw, and Ingrid Winter. *In einer deutschen Stadt.* HRW, 1960. Pp. 88.

Zeydel, Edwin H. *Mein Tagebuch.* ACC, 1956. Pp. 178. Graded readings for beginners in German.

Zucker, A. E. *Amerika und Deutschland.* ACC, 1953. Pp. 247. Descriptions of parallel lives of great Americans and great Germans.

Zuckmayer, Karl. *Der Gesang im Feuerofen.* S. Fischer Verlag, Frankfurt am Main, Zeil 65–69, Germany, 1950. Pp. 145. A drama in three acts.

Secondary Level—German Prose

Allerlei Menschen. Edited by Paul H. Curts and Frank H. Reinsch. HRW, 1949. Pp. 175. Vocabulary section adds 189 pages. Short stories from recent German literature.

Aus unserer Zeit (Dichter des zwanzigsten Jahrhunderts). Edited by Ian C. Loram and Leland R. Phelps. WWN, 1956. Pp. 280.

Deutsche Hörspiele. Edited by Herbert W. Reichert. ACC, 1959. Pp. 266. Included are *Ich höre Namen; Das gnadenbringende Strafgericht; Die Schnapsidee;* and *Der ost-westliche Diwan.*

Erzählungen aus der deutschen Romantik. Edited by Marianne Zerner. CSS, 1964. Pp. 180.

Four German One-Act Plays. Edited with introductions, notes, exercises, and vocabulary by Gilbert J. Jordan. HRW, 1951. Pp. 110. Included are Arthur Schnitzler's *Die Frage an das Schicksal;* Curt Goetz' *Nachtbeleuchtung;* Friedrich von Sallet's *Die Welt ausser Rang und Banden;* and Georg Kaiser's *Juana.*

The German Heritage (Revised edition). Compiled and edited by Reginald H. Phelps and Jack M. Stein. HRW, 1958. Pp. 293. Readings at the second level. *Scientific Heritage,* by the same compilers, is also available.

Heiteres und Ernstes. Edited by James B. Hepworth and Heinz F. Rahde. MC, 1962. Pp. 235.

Kulturlesebuch für Anfänger. Edited by Henry Steinhauer. MC, 1961. Pp. 227.

Lebendige Literatur. Edited by Frank G. Ryder and E. Allen McCormick. HMC, 1962. Pp. 381.

Moderne Deutsche Kurzgeschichten. Bestellnummer 501. Hirschgraben-Verlag, 1959. Pp. 56. Stories by Aichinger, Bender, Böll, Eich, Gaiser, and Rehmann.

Moderne Erzählungen für die Unter- und Mittelstufe. Edited by Erna Kritsch and Alice Schlimbach. ACC, 1964. Pp. 288.

Novellen aus Wien. Edited by Richard H. Lawson. CSS, 1964. Pp. 148. Included are Arthur Schnitzler's *Blumen* and *Die Frau des Weisen;* Alexander Lernet-Holenia's *Maresi;* and Franz Grillparzer's *Das Kloster bei Sendomir.*

Popular German Stories. Edited by Frederick W. C. Lieder. ACC, 1931. Pp. 259. Included are *Die Geschichte von Kalif Storch; Immensee; Germelshausen; L'Arrabbiata.*

Die Silberfracht. Hirschgraben Verlag, 1960. Readers for various grades with many short stories and poems.

Spectrum. Prepared by W. P. Lehmann, Helmut Rehder, and Hans Beyer. HRW, 1964. Pp. 622. Modern German thought in art, literature, philosophy, and science.

Von Hofe, Harold. *Die Mittelstufe* (Erstes Literarisches Lesebuch). HRW, 1961.

Zehn Jahrzehnte 1860–1960. Edited by Frank G. Ryder. HRW, 1959. Pp. 200.

Appendix B

Sources of Materials

The sections that follow contain the names and addresses of those sources listed in Appendix A for which complete identification data were not given in the entries. Certain additional information is also included here.

The first section, "American Sources," lists the sources for which capitalized code letters were used in Appendix A.

AMERICAN SOURCES

Code	
AB	Arthur Brown & Bro., Inc., 2 W. 46th St., New York 10036.
ABC	American Book Co., 399 Adrian Road, Millbrae, Calif. 94030; head office: 55 Fifth Ave., New York 10003.
ACC	Appleton-Century-Crofts, Inc., 440 Park Ave., South, New York 10016.
AFB	Adler's Foreign Books, Inc., 110 W. 47th St., New York 10036.
AJN	A. J. Nystrom & Co., 3333 Elston Ave., Chicago 60618.
AP	Aurea Publications, Central Valley, New York 10917.
BN	Barnes & Noble, Inc., 105 Fifth Ave., New York 10003.
BR	Bowmar Records, 4921 Santa Monica Blvd., Los Angeles 90029.
BRL	Behavioral Research Laboratories, Box 577, Palo Alto, Calif. 94302.
BW	Books of the World, Roxbury Building, Sweet Springs, Mo. 65351.
CB	Chilton Books, East Washington Square, 525 Locust St., Philadelphia 19106.
CMC	Children's Music Center, 2858 W. Pico Blvd., Los Angeles 90006.
CSS	Charles Scribner's Sons, 597 Fifth Ave., New York 10017.
DCH	D. C. Heath & Co., 285 Columbus Ave., Boston 02116.
DGC	Denoyer-Geppert Co., 5235 Ravenswood Ave., Chicago 60640.
EMC	EMC Recordings Corp., 806 E. Seventh St., St. Paul, Minn. 55106.
EPR	European Publishers Representatives, Inc., 132 W. 43rd St., New York 10036.
EPS	Educators Publishing Service, Cambridge, Mass. 02139.
ETL	Teaching Research and Technology Division, Electronic Teaching Laboratories, 5034 Wisconsin Ave., NW., Washington, D.C. 20016.
ETS	Education Testing Service, 1947 Center St., Berkeley, Calif. 94704.

FLR	Foreign Language Review, Inc., 200 Park Ave. South, New York 10003.
FPC	Follett Publishing Co., 1010 W. Washington Blvd., Chicago 60607.
GC	Ginn & Co., 2550 Hanover St., Palo Alto, Calif. 94304; head office: 72 Fifth Ave., New York 10011.
GH	Das Goethe Haus, 1017 Fifth Ave., New York 10028.
GMS	Goldsmith's Music Shop, 401 W. 42nd St., New York 10036.
GNC	German News Co., Inc., 200 E. 86th St., New York 10028.
HBC	Herder Book Center, 232 Madison Ave., New York 10016.
HBW	Harcourt, Brace & World, Inc., 1855 Rollins Road, Burlingame, Calif. 94010; head office: 757 Third Ave., New York 10017.
HMC	Houghton Mifflin Co., 777 California Ave., Palo Alto., Calif. 94303; head office: 2 Park St., Boston 02107.
HRW	Holt, Rinehart & Winston, Inc., 383 Madison Ave., New York 10017.
JWW	J. Weston Walch, Publisher, P.O. Box 1075, Portland, Me. 04104.
MC	The Macmillan Co., 60 Fifth Ave., New York 10011.
MEA	Mutual Education Aids, 1946 Hillhurst Ave., Los Angeles 90027.
MGH	McGraw-Hill Book Co., Inc., 201 Tamal Vista Drive, Corte Madera, Calif. 94925; head office: 330 W. 42nd St., New York 10036.
MMI	Mills Music, Inc., 1619 Broadway, New York 10019.
MSR	Mary S. Rosenberg, 100 W. 72nd St., New York 10023.
OUP	Oxford University Press, 417 Fifth Ave., New York 10016.
RPC	Regents Publishing Co., Inc., 200 Park Ave. South, New York 10003.
SM	Scholastic Magazines, Inc., 900 Sylvan Ave., Englewood Cliffs, N.J. 07632.
TTP	The Thrift Press, P.O. Box 85, Ithaca, N.Y. 14850.
WLI	Wible Language Institute, 24 S. Eighth St., Allentown, Pa. 18105.
WR	Wilmac Recorders, 921 E. Green St., Pasadena, Calif. 91101.
WWN	W. W. Norton & Co., Inc., 55 Fifth Ave., New York 10003.

SOURCES OUTSIDE THE UNITED STATES

Bentley House, 200 Euston Rd., London N.W. 1, England.

Bibliographisches Institut A.G., Friedrich Karl-Strasse 12 (Abt. Dudenverlag) Mannheim, Germany.

Braun und Schneider Verlag, Maximillianplatz 9, München 2, Germany.

Deutsche Buchhandlung, Germany [4762 Melrose Ave., Los Angeles, Calif 90029].

Deutsche Zentrale für Fremdenverkehr (German Central Tourist Association), Beethovenstr. 69, Frankfurt am Main, Germany.

Deutscher Sparkassenverlag, G.m.b.H., 7 Stuttgart 1, Postfach 733, Germany.

Europäischer Verlag, Vienna, Austria.

German Central Tourist Association, Beethovenstr. 69, Frankfurt am Main, Germany.

Hirschgraben-Verlag G.m.b.H., Grüneburgweg 118, Frankfurt am Main, Germany.

Max Hueber Verlag, München, Germany.

Informationzentrum Berlin, 1 Berlin 12, Charlottenburg, Hardenbergstrasse 20, Germany.

Otto Maier Verlag K. G., Markstrasse 22/26, Ravensburg, Germany.

Oxford University Press, Amen House, London E.C. 4, England.

Ferdinand Schöningh, 4400 Münster/Westfalen, Salzstrasse 61, Postfach 1304, Germany.

J. F. Schreiber Verlag, Esslingen am Neckar, Germany.

Verlag Moritz Diesterweg, Hochstrasse 31, Frankfurt am Main, Germany.

Verlag für Sprachmethodik, 5331 Königswinter/Margaretenhöhe, Kantering 59, Germany.

Verlag Volk und Heimat, München, Germany.

Visaphone G.m.b.H., Freiburg/Breisgau, Germany.

CONSULAR OFFICES AND INFORMATION CENTERS

Austrian Consulate, 235 Marina Blvd., San Francisco 94123.

Austrian Consulate General, 448 S. Hill St., Los Angeles 90013.

Consulate General of the Federal Republic of Germany, 3450 Wilshire Blvd., Los Angeles 90005.

Consulate General of the Federal Republic of Germany, 601 California St., San Francisco 94108.

Consulate General of Switzerland, 3440 Wilshire Blvd., Suite 817, Los Angeles 90005.

Consulate General of Switzerland, 55 New Montgomery St., San Francisco 94105.

German Information Center, 410 Park Ave., New York 10022.

German Tourist Information Office, 323 Geary St., San Francisco 94102.

ASSOCIATIONS

American Association of Teachers of German (AATG), 420 Chestnut St., Philadelphia 19106. The publication of this organization is *The German Quarterly:* Adolph Wegener, Business Manager, Muhlenberg College, Allentown, Pa. 18104.

Modern Language Association, Foreign Language Program Research Center, 70 Fifth Ave., New York 10003.

National Carl Schurz Association, Inc., 339 Walnut St., Philadelphia 19106. The publication of this organization is *American-German Review,* 339 Walnut St., Philadelphia 19106. Editorial office: 309 W. 105th St., New York 10025. Bimonthly.

National Education Association of the United States, 1201 Sixteenth St., NW., Washington, D.C. 20036.

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